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amateur Saturday 8 December 2012 **TESTED**

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NIKON P7700

Nikon's flagship 12-million-pixel Coolpix compact camera on test



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Amateur Photographer For everyone who loves photography

THERE is always a spark, a fleeting moment when you realise that actually you might have found something special. All it takes is a magic moment whether it is the first press of a shutter, a first picture you are really pleased with or, even better, the first time someone genuinely admires one of your photographs. That's where the connection begins, and where the rest-of-life-long obsession takes hold. And it is a really special moment.

I love Jim Brandenburg's fox picture this week (page 16), not just because it is a wonderful image, but also because of what it meant to a young Jim when he took it, and for what it means to the mature Jim all these years later. It represents the

moment he really got into photography.

My moment was watching a print coming up in the developing tray, of an Italian selling ice creams on the beach. I'd been taking pictures for a couple of years, but that was the

first image I was really pleased with and I'm still pleased with it.

Photography is such a broad interest that it isn't the pictures that got all of us interested. For some it might have been the amazing mechanics of the kit. or the real-life moment that was captured.



Damien Demolder Editor

THE AP READERS' POLL

How much post-capture manipulation do you generally



YOU ANSWERED

16%
26%
44%
10%
4%

THIS WEEK WE ASK...

What was it that got you into photography?

VOTE ONLINE www.amateurphotographer.co.uk

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Santa bans photos at Christmas lights event: Olympus faces new £150m hurdle; Copyright legal guidance issued; Nikon launches digiscoping adapter; Remote DSLR device for iPhone and iPads unveiled

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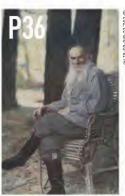
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Russian photographer Sergei Mikhailovich Prokudin-Gorskii was a pioneer of early colour photography. Ás a book featuring Prokudin-Gorskii's photographs is released. Gemma Padlev talks to Helena Zinkham of the Library of Congress about his images



HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU AP Editorial Telephone: 0203 148 4138 Fax 0203 148 8123 Email amateurphotographer@ipcmedia.com AP Advertising Telephone: 0203 148 2516 Email mark_rankine@ipcmedia.com AP Subscriptions Telephone: 0844 848 0848 Email ipcsubs@quadrantsubs.com AP test reports Telephone: 01707 273 773 www.testreports.co.uk/photography/ap





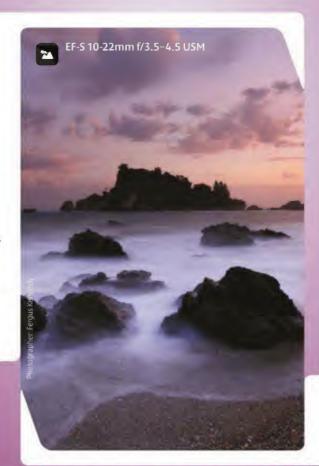
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APNews

News | Analysis | Comment | PhotoDiary 8/12/12



It was a period that proved the dominance of the still image

GP wins press pics accolade, page 7

'Santa assistant' in rights clash • Official demands consent

SANTA BANS PHOTOS AT CHRISTMAS LIGHTS EVENT



A COUNCIL

has warned all photographers, including amateurs,

that they must seek permission to take pictures at council-run events, including Christmas celebrations.

Merthyr Tydfil County Borough Council confirmed the restrictions after freelance photographer Andrew Bartlett was told to stop taking pictures at a publicly accessible Christmas lights event in November.

Bartlett had complained that a 'Santa assistant' – later revealed to be a council official – had approached him at a Christmas-themed market in the Welsh town.

'I was taking pictures of Santa, the reindeer and the market area when I was approached by an assistant from the Santa stall,' said Bartlett.

STOPPED BY SANTA

I had only been there a few minutes. She didn't introduce herself, but immediately asked if I was taking pictures of the kids, or if I had a permit.

'When I said I was a freelance, she asked who I was with and said that it was an official event with an official photographer present.'

Billed as a 'fun-packed family day out', the free-to-enter council-run Christmas Illumination Ceremony 2012 featured street performers, children's activities and a funfair.

'She [the Santa assistant] didn't say who I needed permission from... But she did say I should ask the person/persons included in



Andrew Bartlett says he was stopped after taking this picture at the Christmas market

the picture before taking [photos of] them,' added the photographer.

Bartlett acknowledged that there were children in the scene, but said that they were incidental to the pictures he was taking.

In a statement issued to AP, the council said: 'We understand the frustration of any photographer who may not be able to take photographs freely at events such as the Christmas illumination Ceremony, especially given their hobby and enthusiasm

for photography. However, as a local authority, we require all photographers and media agencies to secure permission from the council's Corporate Communications department prior to arriving on site.'

The council said it does not currently hold an official photography policy, but that this is 'being reviewed with a view to putting a policy in place in the near future'.

CREATING NEW POLICY

The statement continued: 'The council has a duty of care, during events, to members of the public, and has the right to question all photographers. We ask all those wishing to film or take photos to complete a media request in advance and ensure that all appropriate consents/permissions are secured during photography sessions.

'As a result of this, should any photographer wish to attend any future council-run events to take photographs, we recommend that they contact the Corporate Communications department prior to the event in order for us to support any requests and advise accordingly.'

Bartlett told AP that the council has since sent him a copy of the rules.

AP understands that the council felt it had a duty to protect members of the public by challenging unauthorised photography because some people might object to being photographed.

Bartlett, who was using a Canon EOS 7D DSLR, said he has been put off trying to photograph similar events in the future.

SNAP SHOTS

- Nikon has produced its 75 millionth Nikkor lens, adding five million in the past six months alone. Nikon currently has more than 80 Nikkor lenses for its DSLRs and Nikon 1 system cameras. Recent launches include a 70-200mm FX-format zoom lens.
- Jessops has relocated its store in Eastbourne, East Sussex. The new shop will feature a 'customer-friendly' layout. Services include a 25-minute printing service and a large-format printer for one-hour photo posters and canvases. The branch is located at Unit 15, Arndale Centre, Eastbourne BN21 3NW. It is open Mon-Sat 9am-6pm and Sun 10am-4pm.

OLYMPUS FACES NEW £150M HURDLE

OLYMPUS is being sued for the equivalent of around £150 million by dozens of investors over the financial scandal that caused the company's share price to plummet last year.

Olympus's share price fell more than 70% in the weeks immediately following

exposure of accounting irregularities in October 2011, before recovering to around half its former value at the start of 2012.

Olympus Japan confirmed that it initially received a lawsuit from 49 investors, including foreign institutional investors and pension funds.

One shareholder subsequently dropped their claim, leaving the firm facing a lawsuit totalling 19.138 billion yen, plus interest.

In a statement posted on the company website, Olympus said the impact of the legal action on the group's future business results is unclear.

In November, Olympus reported a £100m profit for the three months to 30 September 2012



Do you have a story?
Contact Chris Cheesman

Contact Chris Cheesman Tel: 0203 148 4129 Fax: 0203 148 8130 amateurphotographer @ipcmedia.com

APNews

A week of photographic opportunity

Wednesday 5 December

EXHIBITION Rosebud (collectible, vintage photos for sale from £200), until 22 December at Daniel Blau, London N1 6PB. Tel: 0207 831 7998.

Visit www.danielblau.com. **EXHIBITION** Alistair

Taylor-Young: Holiday, until 8 December at The Little Black Gallery, London SW10 OAJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com.



Thursday 6 December

EXHIBITION Winter in America – Justin Maxton & Erin Trieb, until 6 January 2013 at Third Floor Gallery, Cardiff CF10 5AD. Tel: 0292 115 9151. Visit www.thirdfloorgallery.com. **EXHIBITION** Light from the Middle East: New Photography, until 7 April 2013 at the Victoria & Albert Museum, London SW7 2RL. Tel: 0207 907 7073. Visit www.vam.ac.uk.

Friday 7 December **EXHIBITION**

Cartier-Bresson: A Question of Colour, until 27 January 2013 at Somerset House. London WC2R 1LA. Tel: 0207 845 4600. Visit



www.somersethouse.org.uk. **EXHIBITION** by Domingo Milella, until 26 January 2013 at Brancolini Grimaldi, London W1S 4JJ. Tel: 0207 493 5721. Visit www.brancolinigrimaldi.com.

Saturday 8 December

EXHIBITION The Karl Ferris Psychedelic Experience (rock photography), until 3 February 2013 at Proud Camden, The Horse Hospital London NW1 8AH. Tel: 0207 482 3867. Visit www.proudcamden.com. **EXHIBITION** Brown Sugar on Main Street ('unseen' images of The Rolling Stones), until 26 January 2013 at Zebra One Art Gallery, London NW3 1QX. Visit www.zebraonegallery.com.

Sunday 9 December

DON'T MISS Winter Bird Walk (10am-12.30pm) at Newtown National Nature Reserve, Isle of Wight PO30 4PA. Tel: 01983 741 020. Visit www. nationaltrust.org.uk. **EXHIBITION** Women in Focus by Dorothy Bohm, until 17 February 2013 at Museum of London, London EC2Y 5HN. Tel: 0207 001 9844. Visit www.museumoflondon.org.uk.

Monday 10 December

EXHIBITION For the LOL of Cats: Felines, Photography and the Web, until 16 January 2013 at The Photographers' Gallery, London W1F 7LW. Tel: 0207 087 9300. Visit www.photonet.org.uk. **EXHIBITION** Veolia Environnement Wildlife Photographer of the Year 2012 (owned by the Natural History Museum and BBC Worldwide), until 3 March 2013 at Natural History Museum, London SW7 5BD. Tel: 0207 942 5000. Visit www.nhm.ac.uk.

Tuesday 11 December LATEST AP ON SALE

EXHIBITION Everyday Selves, by four photographers, until 21 December at Belfast Exposed, Bélfast BT1 2FF. Tel: 028 9023 0965. Visit www. belfastexposed.org. **EXHIBITION** Other Spaces by Jo Longhurst, until 26 January 2013 at Ffotogallery, Penarth CF64 3DH. Tel: 029 2070 8870. Visit www.ffotogallery.org.

Small claims track process unveiled

COPYRIGHT LEGAL GUIDANCE ISSUED

Committed to defending your photographic rights!

GUIDANCE for photographers who want to claim damages over

copyright infringement, using the small claims track process, has been supplied to AP by a leading media law firm.

As we reported last week, intellectual property disputes can now be resolved using the small claims track in the Patents County Court (PCC), following a Government announcement of a 'simpler and easier' system. Photographers can pursue damages for breach of copyright, for up to £5,000, without appointing a lawyer.

However, there are a few bureaucratic hoops photographers need to jump through when making a claim. AP asked media law firm Swan Turton to spell out the process that copyright claimants should follow. STEP 1 'Before issuing a claim, the photographer should comply with the Practice Direction – Pre-Action Conduct which can be found at www.justice.gov.uk/ courts/procedure-rules/civil/rules/pd preaction_conduct.

'Annex A gives guidance on the protocol to follow in these cases '

STEP 2 'If the matter can't be settled, the correct form to issue a claim is N1, which can be downloaded as a PDF from http:// hmctscourtfinder.justice.gov.uk/HMCTS/ GetForm.do?court forms id=338.

'The form should be completed and either handed in or posted to the Rolls Building (see address below) with the appropriate court fee, based on the value of the claim.' Swan Turton adds: 'Note that the photographer must state in the Particulars of Claim that he/she would like the claim to be allocated to the small claims track." STEP 3 The completed N1 claim form should be sent to: PCC Small Claims Track, The Patents County Court, The Rolls Building, 7 Rolls Building, Fetter Lane, London EC4A 1NL.

Swan Turton adds that while the court administration is run from the Rolls Building, hearings for the small claims track are held at the Thomas More Building, Royal Courts of Justice, Strand, London WC2A 2LL.

 General guidance for those wanting to make a claim using the small claims track can be viewed at www.justice.gov.uk/ downloads/courts/patents-court/patentscourt-small-claims.pdf.

NIKON LAUNCHES DSA-N1 DIGISCOPING ADAPTER

NIKON will this month release a digiscoping adapter kit for Nikon 1 cameras, promising 'super-telephoto shooting' for birdwatchers.

The Digiscoping Adapter DSA-N1, priced £219.99, is designed to be used with a Nikon fieldscope, an eyepiece and a Nikon 1 body, enabling direct attachment via the

camera's Nikon 1 mount.

Nikon is also launching the Digiscoping Bracket DSB-N1 (£169.99), designed to enable a fieldscope to be used with 1 Nikkor lenses. A cable-release socket is attached to the bracket and the kit includes a 50cm cable release, plus a 'light-shielding' rubber sheet designed to stop light from getting in.







UK Picture Editors' Guild winners

DOCTOR SCOOPS PICTURE CROWN

AN ESSEX GP triumphed in the BT Spirit of the Olympics category of the UK Picture Editors' Guild Awards.

Dr Kannan Athreya won a category open to non-professionals with an image of his sevenyear-old daughter taking in the wonder of the Olympics opening ceremony (above).

'I'm happy to share one of the great

experiences of my life,' said Dr Athreya, who lives in Shenfield, Essex.

The annual awards are judged by picture editors drawn from regional, national and international publications and agencies.

Photographs documenting the aftermath of a Taliban attack in which a British soldier lost both legs took the overall Photographer of the Year title for freelance photographer Jason Howe, 41, who also won the Photo Essay Award.

Howe, who specialises in covering conflicts, had been on assignment with troops in Taliban territory in Afghanistan when the soldier was injured in an explosion.

'His pictures continue the story of the injured soldier's rescue while under fire from insurgents,' said contest organisers.

'And then, having survived his terrible wounds, the subsequent rehabilitation treatment back in Britain.'

David Ofield, chair of the judging panel and picture editor at the *Evening Standard*, said: 'There were many great pictures from all sectors of the press... However, Jason's essay was just so powerful that it clinched our decision.'

Mail on Sunday photographer Mark Pain scooped the British Airways Olympic Photographer accolade.

The awards ceremony was hosted by London Mayor Boris Johnson and BBC presenter Kate Silverton. Alan Sparrow, chairman of the Guild of Picture Editors, said: "We introduced a number of categories this year to cater for the exceptional interest surrounding the Olympics. It was a period that proved the dominance of the still image when it comes to capturing a memory that lasts long after the event.

'The rest of the year is also chronicled most vividly by the technical skill and outstanding journalism displayed in thousands of fantastic photos...'

REMOTE DSLR DEVICE FOR IPHONE AND IPADS

A DEVICE to allow wireless capture, DSLR control and viewing of images using an Apple iPhone, iPad or iPod Touch, up to 150ft (46 metres) away, is to be launched this month.

The CamRanger, priced £269.99, currently works with a range of Canon and Nikon DSLRs, according to the product's website. 'The CamRanger creates an ad-hoc Wi-Fi network, which can be joined by your iPad, iPhone and iPod touch,' adds the US firm.

Features include touch focusing and interval shooting control via the screen

of a compatible iOS device. Aperture, shutter speed, ISO, exposure compensation and HDR bracketing can also be adjusted.

Potential uses include macro photography, bird watching and surveillance, according to the product's UK distributor Intro 2020.

'With an operating range of up to 150ft, CamRanger provides a huge amount of control and flexibility over your DSLR camera and allows you to see the live view image when your camera is placed in remote locations...' states Intro 2020.

A downloadable iOS application will also enable users to remotely download and delete images from the camera's memory card.

The CamRanger is said to measure around the same size as an iPhone.

To be compatible with CamRanger, the iOS device must be using iOS version 4.3 or later

For details call Intro 2020 on 01628 674411 or visit www.camranger.com.

GUARDIAN NAMES TOP STUDENT PHOTOGRAPHER

A PHOTOGRAPHER who focused on 'alternative lifestyles' has won Student Photographer of the Year at the Guardian Student Media Awards.

Winner Diana Jimenez Quintana studies at the University of West London, which said the photographer's project won praise from judges for being 'well executed' and

'technically very competent'.

Now in its 34th year, the awards are aimed at students from UK universities and designed to highlight the best of breakthrough talent across print, broadcast, online and other digital media.

Quintana was presented with her award earlier this month at a ceremony in London.



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Contact Chris Cheesman

Do you have

a story?

quoting code CXH2

Thirty-five years or so before the invention of Photoshop, E Heimann FRPS was expounding his ideas on how to get creative with Christmas cards using tabletop still-lifes. Among his suggestions was one in which he created a background using tracing paper, with a pattern in the sky projected from the back with the aid of a spotlight, the beam of which passed through a glass plate with a concentric pattern. He added: 'The trees were cut-outs placed behind the tracing paper and the foreground was a sheet of crumpled white shiny paper covered with a mixture of salt and Epsom salts crystals.' The 'Merry Christmas' lettering was added during the enlarging process.



CLUBNEWS

Club news from around the country

ILKLEY CAMERA CLUB

welwynphotoclub.org.uk.

The club will stage an exhibition, from 8 December 2012-24 February 2013, to coincide with its 60th anniversary. It will take place at Manor House Art Gallery & Museum, Castle Yard, Ilkley, West Yorkshire LS29 9DT. Tel: 01943 600 066. Visit www.ilkleycameraclub.co.uk.

WELWYN GARDEN CITY PHOTOGRAPHIC CLUB The club's annual show runs until 11 January 2013 at the New Maynard Gallery, Campus West, Welwyn Garden City, Hertfordshire AL8 6BX. Visit www.

The Imperial War Museum plans to digitise more of its historic archive after striking a deal that makes 2,000 of its photos available through picture library giant Getty Images. The museum, which holds more than 11 million images, is in the throes of digitising its World War One archive in the run-up to the centenary of the First World War in 2014.

Photographers across the world are invited to capture 'moments of beauty' at the very same moment via a photo application for mobile phones. Montblanc Worldsecond is an online competition featuring a countdown function that gives participants 60 chances to take synchronised photos. Winners will receive a Montblanc watch. The contest runs until the end of the year. For terms and conditions visit www. worldsecond. montblanc.com.



AROUND THE WORLD **WITH MICHAEL PALIN**

who has followed TV presenter Michael Palin on his travels for nearly 25 years is set to launch a free exhibition in London.

Basil Pao took thousands of photos as the broadcaster criss-crossed the globe for his TV shows. His images are set to go on show at the Royal Geographical Society from 3 December.

Palin said: 'Basil is one of the finest still photographers in the business and has become indispensable on my journeys.

'He loves good food and drink, takes lots of amazing photographs, and wears a straw hat everywhere, ensuring

that I never lose sight of the film crew'

Dr Rita Gardner, director of the Royal Geographical Society, added: 'We are delighted that Basil has chosen to exhibit his work at the Society - not only is this a very fitting way to celebrate Michael's contribution as the Society president over the past three years, but also a natural fit with our own rich photographic collections...'

The exhibition, Travels with Michael Palin, is on show at the Royal Geographical Society, 1 Kensington Gore, London SW7 2AR from 3 December 2012-25 January 2013. Visit www. rgs.org for details.

TITLE FOR FORMER AP MAN

FORMER AP features editor Bob Aylott has scooped top honours in the Portraits of Britain competition.

Aylott's image, called 'Day Trippers' (below), took first place in the Society category of a contest run by the Economic and Social Research Council (ESRC).

Aylott was presented with a £250 prize and a trophy by David Willetts MP, Minister of State for Universities and Science, at a ceremony in London.

Entrants were tasked with capturing, in a single image, 'the meaning of social sciences and society today'.

Aylott said he shot the winning photo on Bournemouth Pier using a Nikon D3100 DSLR.





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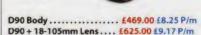
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D600

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28-300 mm f3.5-5.6G ED VR Nikkor £689.00 £10.10 P/m 24-120 mm f4G ED AF-S VR Nikkor£829.00 £12.16 P/m 55-300 mm f4.5-5.6G ED DX AF-S VR ... £289.00 £N/A P/m 70-200mm f2.8G ED VRII£1639.00 £24.04 P/m 70-300 mm f4.5-5.6G AF-S VR Nikkor . . £449.00 £7.90 P/m 80-400 mm f4.5-5.6D ED VR AF Nikkor . £1269.00 £18.62 P/m 200-400mm F4G ED VR II AF-S NIKKOR . £4945.00 £72.55 P/m

Nikon Prime Lenses

CHRISTMAS CASHBACK - UP TO £70 CASHBACK ON SELECTED PRODUCTS see website





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APReview

The latest photography books, exhibitions and websites. By Jon Stapley













Lomo Life: The Real Analogue Experience

By Lomography

Thames & Hudson, £28, slipcased hardbacks, 2 x 192 pages, ISBN 978-0-500-44211

LOMOGRAPHY is a term that has caused almost as many arguments among photographers as the great Canon/Nikon wars. It's fair to say that this experimental style of film photography has its share of detractors, but one can't deny that Lomography has built a devoted community, and they will hugely appreciate this pair of vibrant books.

The first book deals with the cameras in the Lomography range, and there is some enjoyable diversity throughout: standouts include the eight-lensed Oktomat and

full-rotating Spinner 360. The second book tells the story of Lomography, before moving on to a gallery of notable events, all of which come with stories, facts and many Lomographic images.

Unsurprisingly, this won't be to everyone's taste. The images embody Lomography's 'shoot from the hip' philosophy, and are quaranteed to turn off digital perfectionists. If you're a hater, don't expect to be won over, but fans

should dive right in.



Astronomy **Photographer** of the Year 2012

Jntil 17 February 2013. Royal Observatory Greenwich, Blackheath Avenue, Greenwich, London SE10 8XJ. Tel: 020 8858 4422. Website: www.rmg. co.uk. Open Mon-Sun 10am-5pm. Admission free

THE ENTRANTS for the Royal Observatory Greenwich's Astronomy Photographer of the Year competition have captured some truly stunning images of the places beyond our solar system, and the best are on display at this exhibition. Among them are Martin Pugh's winning image of a whirlpool galaxy, which seems too vivid, too immediate, to even be real; and 13-year-old Thomas Sullivan's highly commended image 'Origins of Life on Earth' (see left) in the Young Astronomy Photographer of the

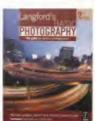
With these images and more, this exhibition of enterprising photographers reminds us of the infinite potential for discovery above our heads, and how sometimes it can be worth going quite a lot further for that great picture.

Year competition.









• RETROMANIA by Lawrence Harvey, £9.99 Whether the days of boxes and plates really were photography's 'golden age' is a matter for debate, but this fun, colourful and well-researched guide to retro cameras does make quite a good case. With vintage advertisements and a distinctive visual style, this makes a good gift for any fans of classic cameras.

• 75 PORTRAITS by Hernan Rodriguez, £28.99 Accomplished portrait photographer Hernan Rodriguez takes the reader through 75 of his most memorable shoots in this consistently lively, though pricey, book. The writing style is fun, and the images of superior quality, although it is debatable how useful the advice actually is, given that most of the scenarios are very specific.

• THE RULES OF **PHOTOGRAPHY AND WHEN**

TO BREAK THEM by Haje Jan Kamps, £17.99 In this impressively thorough volume, Kamps explains how the prime tenets of photography can be broken to get exciting results, by first outlining a rule, then demonstrating the creative ways in which it can be played with. Breaking a rule and ignoring a rule are not the same thing, and Kamps communicates this very clearly throughout. • LANGFORD'S BASIC

Langford, Anna Fox and Richard Sawdon Smith, £24.99 The ninth edition of this seminal guide has been updated with more information on digital cameras and digital printing. This thick book may be a little daunting for the inquisitive novice, but the clear explanations, broad selection of images and prudent use of diagrams do much to make it an

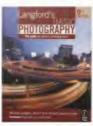
accessible piece of work.

PHOTOGRAPHY by Michael

CONDENSED READING

A round-up of the latest photography books on the market





Incomparable: Women of Style

By Rose Hartman

BOOK

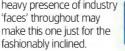
ACC Editions, £29.95, hardback, 160 pages, ISBN 978-1-85149-699-0

MODELS, film stars, jet-setting fashionistas - Rose Hartman has spent decades photographing them all, and one can accordingly expect to see a fair few familiar faces in this selection from her extensive career, celebrating the women who have contributed to the sometimes indefinable notion of 'style'.

Hartman's images that made the news worldwide are included, naturally - snaps of Bianca Jagger celebrating her birthday by riding a white horse into Studio 54 (above)

made quite the stir in 1977. There are many saturated faces on flash-soaked red carpets, and some illicit-feeling glimpses behind the closed doors of the parties. Hartman's short autobiography is an intriguing look at the fashion world in the 'Cigarette Age' of bygone years, and the images have a real feeling of immediacy, although the

heavy presence of industry



www.lightstalking.com

LIGHT Stalking is, quite simply, 'a site about beautiful photography' that aims to put the people who produce such work in front of a wider audience. Structured more or less like a blog, it features contributions on a wide range of subjects from multiple writers and editors. The posts seem to be fairly frequent and often draw attention to aspects of photography one might not have considered. The regular link

round-ups give a selection of the best of photography on the web, while there are guides for those wanting to get a bit more technical and a growing, active community of users. Definitely worth checking out.





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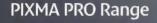
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Letters

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ONLY AS GOOD AS ITS OPERATOR

Loading film into a camera is usually relatively easy. I recently had the opportunity to do so, after gaining possession of a Bronica ETRSi professional rollfilm camera. After much ado, I discovered I was placing the film in the camera the wrong way round! Now, having fathomed it out, I await the results with excitement. Phil Morris, Lincolnshire

You'll soon be doing it with your eyes closed, Phil - Damien Demolder, Editor

NIKON WAS RIGHT

I warn you that this will be an unpopular letter, but I think Nikon was right to exclude film-camera entries from its 2012 international photo competition (News, AP 10 November). The contest, like many today, requires entries to be submitted in digital form - which means that, for film users, it would not be a photography competition, but rather a photography-plus-scanning competition. A scanner able to produce files equal in quality to today's digital cameras is a very expensive piece of equipment, and requires considerable expertise to use. Allowing this to be a factor in the competition would detract from its emphasis on the photographs themselves.

Film is still an unsurpassed way to produce expressive prints for display. Yet for images distributed and viewed online, the film-plusscanning process can no longer match a pure digital workflow - and therefore it

was right for Nikon to recognise that. JL Williams, Nebraska, USA

You're absolutely right, JL. This will be an unpopular letter - Damien Demolder, Editor

IS LICENSING ON THE WAY?

I have been quite a keen wildlife photographer for many years, but until attending a talk and slideshow given by an ecologist recently, I was not aware that it is illegal to photograph a wide variety of birds while they are on or near their nests. The list, which appears on the DEFRA website, several other species during the closed season. Quite a number of these are wellknown birds that most of us would view as 'common', including, for example, the barn failure to comply with this legislation carries

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONL'

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

a very heavy fine, unless the photographer has a licence, for which he or she is vetted and has to be vouched for. This is to avoid disturbance to the birds, it seems. Similar legislation applies to other animals.

With so much paranoia about photographers these days, it is not hard to see us being required to satisfy a licensing process in the not too distant future. Many people might see that as a good thing, but with 'professional-looking' cameras being specifically targeted, for example, it is especially easy to envisage owners of DSLRs or other interchangeable-lens cameras - or, indeed, even large bridge cameras - being identified as appropriate for licensing for use in public. I am not being alarmist with this, but I do feel concern that our authorities are too ready to respond to public paranoia, often whipped up by the press, by introducing restrictive legislation. AP's robust defence of photographers' rights is more important than ever, and I hope it will continue to be successful for the long-term future. Keith Longmore, Norfolk

Photographing humans is one thing. as there are plenty of them, but endangered or threatened wildlife of any sort needs protecting from disturbance, as that can mean creatures fail to breed and maintain their populations. The licensing ensures that the only people who can get close are in a position to understand how their presence may impact the creature, and to be in a position to avoid destructive behaviour -Damien Demolder, Editor

LICENCE TO SHOOT

With reference to Spaceboystevie's question about shooting a christening (From the Forum, AP 10 November), may I add my voice to that of MartyG.

As well as visiting the location, I would advise Spaceboystevie to check with the clergy about the conditions regarding photography in the church. Many churches (including the one where I worship) ban photography entirely, or during services at least. Constant flashes going off are a considerable annovance to the clergy, to the choir, to the congregation and, speaking for myself, flashes reflected in my mirror at the organ are very confusing for the organist!

Apart from that, the people worshipping in the church sincerely believe that God is present: 'Where two or more are meeting in my Name, there also am I.' To most of us, photography while we are at prayer is the height of profanity. The same goes for weddings and other rites.

Raymond Hill, Essex

Avoiding flash with a nice high ISO setting often does the trick, and keeps both priest and congregation happy -Damien Demolder, Editor

TOO MUCH HASSLE?

It has occurred to me that perhaps the Nikon competition organisers barred film entries because scanned film

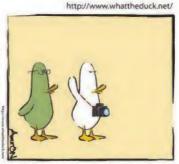
runs to 81 species at all times, and includes owl and kingfisher. The speaker told us that

What The Duck











David Byrne's photograph of Lindisfarne Castle in Northumberland

doesn't contain the metadata they want. Presumably, dealing with actual slides or prints as entries is too hassling. Shame, though, as the company must be losing out on a lot of talent - film should not be consigned to history yet.

John Strain, via email

THERE'S ALWAYS BEEN MANIPULATION

I was astonished to read that the picture by David Byrne (see above), has been disqualified from the Take a View -Landscape Photographer of the Year 2012 competition (News, AP 17 November). As a very old photographer who was bitten by the photography bug in 1947 and worked as a theatre photographer for more than 40 years, I well remember the days of glass plates and wooden cameras, and the launch of the Nikon F.

From the earliest days, there has always been 'manipulation' of images, whether by double printing of clouds, removal of unwanted silver with ferricyanide, pencil retouching the negative, shading during

printing or print retouching by knife or paint.

How on earth can the world expect unmanipulated pictures when the electronic aids are there to be used? I would be more surprised if today's picture-makers claimed not to have used computer manipulation.

I doubt if I ever made a print that had no shading or retouching. Surely, if a technique is available, the world must expect it to be used.

For the record, I like David's picture. Reg Wilson, West Sussex

BRONICA SPARES WANTED

I am a long-time semi-professional user of Bronica cameras, but am having trouble finding accessories for the Bronica EC. I have placed an advertisement in AP, but had no replies, and contacting camera specialists and retailers also drew blanks.

So, I am appealing to AP readers. If anyone has a spare microprism or splitimage screen, I would be delighted to purchase it. I can be contacted care of AP at the usual address.

Harry Kitchen, Cornwall

Vikon

NO NIKON FOR ME

I read that Nikon DX product manager Simon Iddon defines a 'real hobbyist' as someone in the 25 to 50-year-old age range who is seeking 'creative expression' (News, AP 17 November). I am an octogenarian, and regular reader of AP for many years, who has had photography as a main hobby since the age of 16, when I first started developing and printing my own enlargements from 6x9cm film and glass negatives. I have used digital

cameras and various incarnations of Photoshop Elements for the past 12 years, so even when I started on digital photography I sadly fell well outside the range of Mr Iddon's definition. On top of that, Nikon decided to ban film entries from its 34th photo contest. Perhaps it is time, then, to consign as beyond the

pale elderly types who are probably too long tainted by film usage? I must console myself that, maybe, although clearly far too long in the tooth, I can still seek 'creative expression', whatever that may be, on my own terms. I did not feel the need for a Nikon D5200 before reading about Mr Iddon's views and see now that I could not, in any case, benefit from owning one. Fortunately, I am quite happy with the cameras I already own and there are plenty of other alternatives out there if I decide I need another!

Colin Sharvell, via email

AP reader Trevor Dingle learns something about photography when he visits an existential exhibition

A RECENT trip to the Shoot! Existential Photography exhibition at The Photographers' Gallery on Ramillies Place, off London's Oxford Street, has given me plenty of photographic food for thought. At first, I thought, 'This just looks like a collection of snapshots of people at fairground shooting galleries'. But then I had to think again. The last fairground shooting gallery I had a go at was on Bridlington seafront in East Yorkshire and involved shooting at things that kept popping up, including a cowboy sitting on the lavatory. In Europe, it seems to be commonplace to get a photo of oneself shooting the bullseye rather than an unfeasibly large soft toy or similar prize, as tends to be on offer in the UK.

Looking at the images, I wondered if a large party of wellknown French artists, photographers and philosophers had all been to the fairground at once, but while reading the titles and credits, I saw that these images were taken over several years. At first, one imagines these are photographs taken by others of now famous people, but think about it. Hitting the bullseye triggers the camera, so the shooters have actually taken the image themselves, making these self-portraits with air rifles.

The fifth floor of the exhibition has a shooting gallery for everyone to have a go. The Dutch man in front of me managed to hit the bullseye and got a photo of himself, but I didn't, even though the first time I ever picked up a shotgun, I hit a clay at a clay pigeon shoot. All I got here was the target card with holes in. It felt good to participate, though, rather

than just passively view the exhibition.

This floor also had some 10x8 transparencies on lightboxes. These had been placed in a box by the photographer, who had then turned the box into a pinhole camera by firing at it with an air rifle; the pellet made a pinhole in the front of the box before exiting at the back through the film. The holes were exactly at the end of the gun. There was even an old Canon SLR with a bullet hole in it as part of an elaborate set-up.

All this is truly existential. It made me think about the

transitory nature of not only the photograph, but the camera. It does not need to be the latest digital high-tech piece of equipment; it just needs to be there to shield the film from being turned black by daylight, and to direct the light the photographer wants onto the film for the critical moment in time to be frozen for posterity.



Shoot! Existential Photography is on until 6 January 2013 at The Photographers' Gallery, 16-18 Ramillies Street, London W1F 7LW. Tel: 0207 087 9300. Website: www. thephotographersgallery.org.uk. Open Mon-Sat 10am-6pm, Thurs until 8pm, Sun 11.30am-6pm (closed 24-27 December, and 31 December-1 January). Admission £2





JIM BRANDENBURG For more than 30 years, Jim Brandenburg travelled the world as a photographer with National Geographic magazine. His work has been published in The New York Times, Life and Time, among others, and he has won numerous awards. including Kodak Wildlife Photographer of the Year by the Natural History Museum and BBC Wildlife Magazine. He is the chair of this year's competition. Every month Jim will share the story behind one of his nature images

PHOTO INSIGHT

Jim Brandenburg takes a nostalgic look back at a photograph he took when he was just 14 years old that had a lifechanging effect on him **THIS** image holds great significance for me and it's a real joy to write about it. The photograph was taken when I was just 14 years old. I shot it with a little plastic \$3 Argus camera that had no settings at all. It had the appearance of a 35mm camera and took a film you don't hear much about these days — 828 rollfilm.

I've been interested in nature all my life and have always been around other nature–lovers and people such as hunters and bird–watchers. This image was a result of an encounter with a gentleman who taught me how to make the sound of mouse. That may sound strange, but it's a way of attracting predators.

The picture was taken near my home at Blue Mound State Park, Wisconsin, in the US, and it's an area I've visited in many times. On this occasion I was walking around when I saw a young fox in the distance. The location was full of boulders, so I dived behind the biggest I could find and started squeaking like a mouse. To my amazement, the fox came dashing towards me, obviously under the impression that he had a free meal. I stuck my head over the rock and there he was, looking directly at me. The fox couldn't believe it and stood there just long enough for me to grab the shot.

I'm incredibly proud of this image and it wouldn't be too much to say that this was quite a life-changing event, although perhaps I didn't realise it at the time. The reward of getting this picture was profound, given what I do now. I look back at the image with real affection. It's not a picture I was thinking about in any photographic

To see more of Jim's images visit www. jimbrandenburg.com



terms when I took it, as it was much more an instinctive act to take the picture. I can't believe it worked out as well as it did.

Looking back at this image makes me think about the changes we've seen as digital technology has taken hold. These days we can look at an image on the back of a camera and know right away what we have. It's a bit like the Polaroid days – you can have an instant image. At the time, I had no knowledge of photographic rewards.

I have a few other pictures from around this period, but none holds quite the same significance as this one. Yet even though this was significant moment for me, it didn't have an impact on my life right away. I was always very intrigued by photography, but I ended up initially going into music. The reason I left rock 'n' roll was that I was up

playing in a band late into the night and not getting home until early morning. This meant I'd end up missing the sunrise and consequently a lot of the nature subjects that really fascinated me.

I grew up a hunter. All the men in my family hunt animals, such as pheasants. I like to think that in my later years, as I started to become a professional photographer, I was using the camera almost as a weapon to capture the animal - not to kill it, but to preserve it. I wouldn't necessarily think along aesthetic lines as it was more about preservation.

I don't think a lot of wildlife photographers think like this today - they just want an award-winning shot. They stick a gigantic zoom lens on their camera, visit a place like Yellowstone National Park and collect their

reward. There is nothing necessarily wrong with this, though, because I suppose one of the wonderful things about photography is that you can approach it in so many different ways. There are people who revel in the mechanics and technology of their equipment, and these kinds of people are concerned with getting the sharpest image possible. Then there are others who love the chemical side and shoot with Leica cameras and b&w film. And then there are guys like me who really just want to create images. That's all I know. I don't even care whether my shots are sharp half the time, which is why I can look back at this image and still be so in love with it. While photographically it may not be the most remarkable shot I've taken, it's still full of meaning and pure experience. AP

Jim Brandenburg was talking to Oliver Atwell

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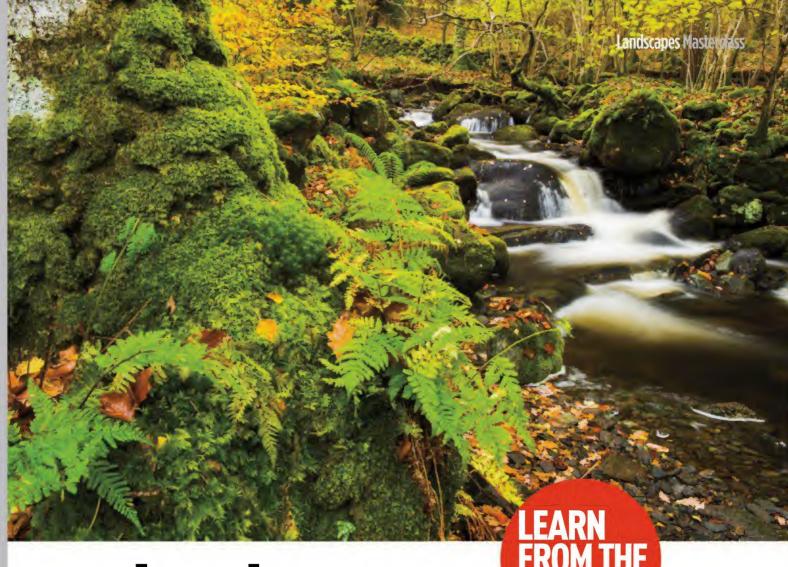
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Landscapes

The Amateur Photographer Masterclass with Tom Mackie

Landscape photographer **Tom Mackie** shows four doughty AP readers how to get great images in tough conditions on a 'bad-weather' shoot in the Lake District and how the Big Stopper long-exposure filter can help. **Gill Mullins** holds the umbrella

AUTUMN and winter can be fantastic for landscapes, with later sunrises and earlier sunsets than during the summer, making the dawn and dusk 'golden hours' that much more accessible. On the downside, autumn and winter are also characterised by cold, wind, damp, rain and worse, so if you're planning any outdoor shoots at this time of the year you've got to be prepared to roll with the weather.

While landscape photographer Tom Mackie learned his craft in the predictably warm, dry climes of Los Angeles in the USA, since moving to the UK in the 1980s he has become adept at working with the temperate (also known as wet and changeable) British climate. So, where better to show four AP readers how to

take great shots in inclement conditions than the Lake District in Cumbria, which is officially the wettest place in England.

The plan is to base ourselves around Derwentwater, in the heart of the Lake District surrounded by stunning countryside, providing plenty of scope to try lots of different weather-beating techniques. We meet for a briefing in the nearby picturesque market town of Keswick the evening before the shoot, and the driving rain against the pub windows suggests we've chosen our 'bad-weather' location wisely.

Tom explains that we'll be working at five different locations, starting at Latrigg, which is a low fell overlooking the town. With a road taking us to within a ten-minute stroll of the summit, it's an excellent vantage

spot for sunrises, with views to the north of Skiddaw and, to the south, Borrowdale and the full length of Derwentwater. 'You're shooting west, with the camera picking up the first tinge of pink, and then, as the sun crests the central fells, you can get some lovely shots,' says Tom.

We will then travel to a picturesque wooden jetty on Derwentwater, where the readers will be experimenting with a set of filters, including the Lee Filters Big Stopper, a 10-stop neutral density filter to enable long exposures to smooth out rough water and add atmosphere in dull ambient light. We'll also be shooting some tumbling streams, and then if there's time we'll head over to Little Langdale near Ambleside, some 30 minutes' drive away, to shoot Cathedral Cavern – the one place where we're guaranteed to stay dry even if it's pelting it down.

'If you get two days of good light in the Lake District, you're in luck — one day is about as much as you can expect,' says Tom. 'The aim of this *Masterdass* is to develop the ability to transform a rubbish scene into a beautiful picture, so you will know how to create really good images in really bad conditions.'

© TOM MACKIE

Your AP Master...

Tom Mackie



A former contributor to AP's Photo Insight series. Tom Mackie is one of the world's leading photographers. He has spent many years as an

architectural, industrial and landscape photographer, and has a penchant for panoramic photography. Tom has published several books and written numerous articles for photography magazines. He also lectures on photography and regularly holds workshops in the UK and abroad. www.tommackie.com



CASTLERIGG STONE CIRCLE

Tony Cooper



Tony uses a Nikon D200 with 10-24mm, 18-200mm and 90mm lenses. 'I've spent a lot of time in the Lakes with my job, and I enjoy taking landscape photographs but really want to raise their level,' he says.

Sandra Crook



Sandra uses a Nikon D7000 with 10-24mm and 18-270mm lenses. 'I'm a complete novice with landscapes – they come out either flat or chocolate-

boxy - so I want to find out how to bring them to life,' she says.

Paul Mitchell



Landscapes are my favourite subject, says Paul. 'It's good to spend a day with like-minded people, and

working with someone like Tom is a great opportunity.' Paul uses a Nikon D700 with 12-24mm, 18-125mm and 50mm lenses.

Jawad Zakariya



While I'm OK on the technical side with landscapes, I want to work more creatively and make my scenes more artistic, says Jawad. In his kit bag are a Nikon D300S with 8-16mm,

10-20mm, 28mm, 50mm, 105mm, 16-85mm and 70-300mm lenses.

THE FOLLOWING morning we meet in the car park in Keswick at 6.45am so we can be at Latrigg for sunrise at 7.40am. It's pretty chilly, there's a touch of rain in the air and the pre-dawn sky is leaden - it's a great start for our 'bad-weather' day! However, having been shooting in the area for most of the previous week and knowing the art of the possible, Tom decides it's going to be far too overcast with no texture to the clouds to get a decent sunrise off Latrigg. So now for Plan B – a five-minute drive from the town to the cracking, if windswept, location of Castlerigg Stone Circle.

More than 4,000 years old, Castlerigg's 38 standing stones dominate a small plateau with breathtaking 360° views over the surrounding peaks, from Skiddaw and Blencathra to Helvellyn and High Seat. Given that it's the most visited stone circle in Cumbria, arriving before sunrise is probably your best chance of pictures devoid of people - apart from fellow photographers.

It's still fairly dark when we arrive, but there's a hint

of colour in the sky, so the readers have to work fast choosing viewpoints and setting up their cameras and tripods, with wet-weather sleeves over lenses and bodies to protect them from the rain. While we're not after a sunrise as such, due to the cloud cover. Tom demonstrates how to use a sun-position compass. You simply line it up with north, then read along the month you're in and it shows you where the sun will be coming up so you can then align your shot to capture it.

'As the dawn breaks, we should start to get a layering effect in the clouds,' says Tom. 'If there's still a lack of texture, it might help to shoot in black & white instead." With this type of shot, there's no point including too much foreground as it's mainly grass, so Tom advises filling the frame with around one-third sky, with the remainder concentrating on the stones and the dramatic backdrop of mountains and rolling fells. Now it's a matter of waiting for the light. If we work fast, a small break in the clouds is all we need to bring the scene to life

AMIC STITCH

A VIEW like Castlerigg lends itself perfectly to a panoramic stitch. 'This involves taking five or six shots and "stitching" them together on your computer, which you can do in Photoshop using the Photomerge option,' says Tom.

'For good panoramic stitches, you need to ensure that your tripod is level, so use a tripod with a spirit level on the neck, a panning action on the head of your tripod and a hotshoe spirit level. If it's windy, hang your kit bag from your tripod to steady it. Some have a hook below the central column. Manually exposing and focusing keeps everything consistent, so the shots match up for a well-merged image. You need to overlap by 30-40% of the frame each time and fire with a cable release, as

this will let you to work much more quickly, which is crucial as you need to move fast between shots to ensure similar light levels and cloud formations.'

Then simply select File>Automate>Photomerge in Photoshop and specify the images you want to merge. There are also options to remove vignetting, correct distortion and select the optimum layout, including a spherical 360° panorama view. For the best results, keep to the same viewpoint (that's where your tripod and pan head come in useful), don't overlap by more than 70% as that can prevent Photomerge from blending the images, and avoid lenses that distort – although the Auto option lets you use a fisheye, the ideal focal length is 45mm and above to avoid distortion.



LONG EXPOSURES:

IMAGES of jetties disappearing into the milky stillness of Derwentwater are Lake District classics. but how do you achieve this effect on a blustery, rainy morning with choppy waves lapping onto the shore? The answer is a long exposure, gently blurring any water and cloud movement into an almost ghostly smoothness.

Today the AP readers are trying out the Lee Filters Big Stopper – an ultra-dense neutral density (ND) filter that cuts out around 10 stops of light from the lens, enabling a far longer shutter speed than would otherwise be possible. Cameras are set up on tripods looking directly down the wooden jetty into the lake and also looking side on, although a slightly higher viewpoint with the jetty completely below the horizon would add extra depth to the scene, suggests Tom. There are also lots of other great views over the lake and surrounding fells, with trees on the shore and growing in the shallows providing natural frames.

For this effect, you first need to compose, focus manually and take an initial exposure without any filtration. 'If you were using autofocus, when you fitted the filter the lens would try to focus in what appears to be darkness,' he says. Then you read off

the exposure you've just taken from the exposure card that comes with the filter, which shows you how much to increase your exposure by with the filter added. As a rule of thumb, you multiply by ten, but you might still need to experiment to get the optimum results.

Then add the Big Stopper into the filter slot nearest the lens, and make your exposure. As this is going to be a fairly long exposure, the best option is to use bulb (a mobile phone is ideal for timing your exposure to the second) and a cable release to minimise the risk of camera shake. As a precaution, if there is any light hitting the viewfinder, you'll need to cover it. Some cameras have a viewfinder shutter, but otherwise you can cover the viewfinder with a cloth. 'For best results, use an ISO of around 100,' says Tom. 'With this filter, you'll also get a slight blue cast. This can look very atmospheric, but if you'd prefer not to have it you can simply adjust the white balance in-camera to compensate, or, if you're shooting raw, you can remove it later on your computer by increasing the colour temperature.' Alternatively, use a colour-correction filter while taking the shot (slot it in after the ND filter, so the latter is still closest to the lens).





MITCHEL



Keswic

Keswick is known as 'the heart of the Lake District', and that's understandable given its enviable location just above Borrowdale on the north shore of picturesque Derwentwater and within easy reach of all the major lakes and fells, including Skiddaw, Helvellyn, Catbells, Great Gable and England's highest peak, Scafell Pike, as well as the stunning Bassenthwaite and Thirlmere lakes. To reach it, leave the M6 at junction 40, head west on the A66 for about 15 miles, then turn off onto the A591 (signposted Keswick). Alternatively, you can take junction 36 off the M6 onto the A591 and approach through Windermere and Ambleside, although this route can get very congested in the holiday season.

Castlerigg Stone Circle

Castlerigg Stone Circle is owned by the National Trust. It is accessed from the A591, 1.5 miles southeast of Keswick (grid reference NY29142362). There is limited parking in the lane adjacent to the site, and admission is free.

Derwentwate

Derwentwater has several jetties, with cruise boats from the Keswick Launch Company stopping on request every 15 minutes or so. These are a handy way to get round the lake for a 360° shoot (visit www.keswick-launch.co.uk for details). We photographed at Ashness Gate (there is a small car park just opposite on the B5289 to Watendlath), but there are others with equally fabulous views and details to capture.

Further

For more information, visit www.keswick.org, www.visitcumbria.com/kes/keswick or www. nationaltrust.org.uk/borrowdale.

PAUL MICHELL

Checking the histogram can help to achieve the correct exposure

FREEZING WATER: LAKELAND STREAM

CUMBRIA is awash with water, from its numerous lakes to the babbling streams and waterfalls that feed them, so wherever you go you're likely to stumble across one. Today we've found a quiet spot near Keswick that's blessed with plenty of mossy rocks, seemingly strategically placed russet-hued fallen leaves and even tiny waterfalls in the steeper stretches. It's raining slightly, but we're mostly under trees that provide a modicum of shelter.

To make the most of the water's turbulence, Tom suggests experimenting with longer exposures and a polarising filter to remove distracting reflections both from the water's surface and from the surrounding dripping-wet vegetation. It will also boost the rich colours of the moss and leaves to make the images really sing.

With this type of shot it's worth developing the habit of checking the histogram, which shows the distribution of exposure across your image – darker pixels (shadows and dark areas) on the left and lighter pixels (highlights and bright areas) on the right-hand side of the histogram. The aim is to get as much information into it as possible, Tom explains, creating a smooth

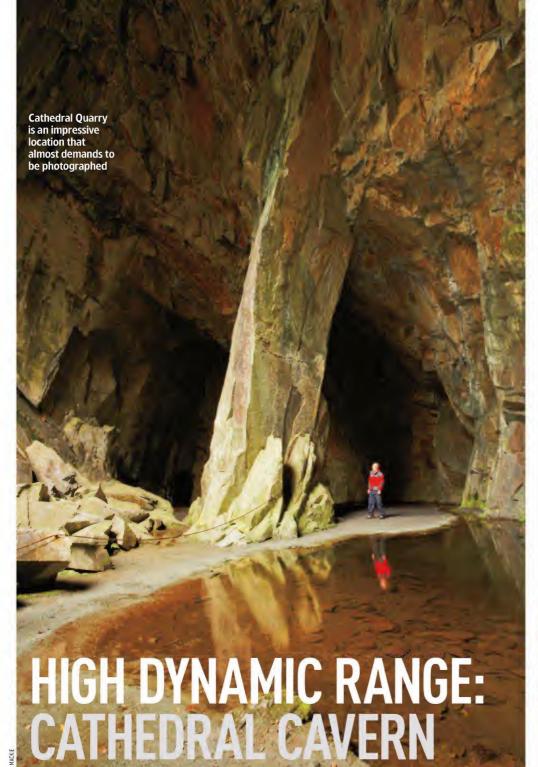
'bell-curve' appearance. At 1sec the image is underexposed, with the bell curve peaking way over to the left, but at 2.5secs we're already seeing a smoother distribution of information across the histogram, with the curve peaking more centrally. Too long a shutter speed and we would see the peak shift over well to the right, indicating overexposure.

Another trick is to play around with the ISO to vary the amount of blur in the water. 'While you want to keep the ISO as low as possible, probably starting at around ISO 100, the problem with this is that in the really turbulent sections the water is almost too flat,' says Tom. As an experiment, we try an exposure of 4secs at f/16 and ISO 100, which results in water that is almost too silky. We then push the ISO up to 500 with an exposure of 1/4sec and f/9, which adds slightly more texture into the water to create a far more interesting effect. 'With most cameras you can push the ISO to 500 without any excess noise, and many can handle far more than this,' adds Tom. 'It's a matter of knowing what works with your own camera, how it reacts and how noisy it usually gets.'

'It's worth developing the habit of checking the histogram, which shows the distribution of exposure across your image'



Using a polarising filter and longer exposure can help remove distracting refections



OUR FINAL location is Cathedral Cavern in Cathedral Ouarry, a network of abandoned slate mines managed by the National Trust in the Langdales. We enter via a short tunnel (there is still enough daylight for us not to need a torch, but it's a good idea to take one as the ground is uneven and wet), which suddenly opens up into a spectacular chamber. Some 40-feet high with a huge supporting pillar of slate and fringed by a clear, still pool, it's naturally lit by a huge 'window' blasted out

of the far wall by the miners who created the cave. Late on a rainy, overcast November afternoon, however, that ambient light isn't going to cut the mustard for decent photos, so Tom suggests using HDR (high dynamic range). This is a bracket-and-blend technique that enables you to capture a far wider range of contrast than your sensor could ever achieve from a single shot replicating the human eye's amazing ability to see all the highlight and shadow details in a scene.

To do this, use the autobracketing feature to take one shot at the 'standard' matrix-metered exposure, then +1 stop and -1 stop, and combine them afterwards in

Photoshop (some cameras do this automatically via an HDR mode). You could even go further, adding in +2 and -2 stops. For the safest approach, check the histogram after your initial exposure to ensure you're not overdoing it in the highlights or going too heavy with the dark areas, and alter the aperture and ISO for a more balanced curve, then bracket from this.

It's vital to use a tripod to minimise shake and ensure the composition stays exactly the same from shot to shot so each image can be exactly overlaid in postproduction, and shooting in aperture priority will ensure consistency between shots. Tom suggests an aperture of around f/5.6-8 - anything much wider would struggle to keep the pillar in focus from top to bottom - plus a wideangle lens to capture the huge scene and an exposure of several seconds, perhaps even 1min as the light is fading fast. To add a sense of scale and an intriguing touch of colour, Sandra's husband Martin poses next to the pillar in his red waterproof jacket. It's always worth considering if a view can be improved by adding a figure.



MORE TO EXPLORE

CATHEDRAL Cavern (grid reference NY 308028) can be accessed from the A593 to Coniston/Hawkshead, or from Little Langdale village via the Tilbertwaite Road. There are several other quarries in the area that make for dramatic images, including Hodge Close and Parrock. They are all located in the Langdales, which are superb walking and photo territory in their own right, so you could access any of them by foot as part of a day's hike and shoot. For more information, visit www.visitcumbria. com/amb/little-langdale.htm or www.golakes.co.uk/places/towns/ langdales.aspx.



Would you like to take part?

EVERY month we invite three to five AP readers to join one of our four experts on a free assignment over the course of a day. The experts are Tom Mackie (landscapes), Cathal McNaughton (documentary and photo essays), Annabel Williams (location portraiture) and Andy Rouse (wildlife). Our next confirmed Masterclass will be with Cathal McNaughton in April. If you would like to take part, visit www.amateurphotographer.co.uk/ masterclass for details of how to apply. Please remember to state which Masterclass you would like to attend and make sure you include your name, address, email address, daytime telephone number, some words about your work and three or four of your images.











Courage in conflict

Anja Niedringhaus of Associated Press has risked life and limb for her powerful images from wars in the Middle East. **Jon Stapley** takes a closer look at her work

THERE is a certain type of mind that many of us can probably only imagine. The mind of someone who sees in the distance shelling, gunfire and the chaos of war, and runs straight towards it with a microphone or a camera. It takes an unswerving dedication, a belief in the vital importance of educating the world about the plight of those stricken by conflict, to cover a war as a journalist or photographer.

One must consider it to be a belief worth dying for, and indeed many have done so -Marie Colvin in Syria and Tim Hetherington in Libya are just two recent examples. Anja Niedringhaus, a war photographer for Associated Press, is of such a mind, and her book At War, a collection of her work covering various conflicts in the Middle East, is an important documentation of war, loss and humanity in the 21st century

Despite having been once blown out of

a car by a grenade in 1997, and mistakenly fired on by NATO the following year, Niedringhaus has been indomitable in her commitment to communicating the suffering of those in war-torn areas through the universal language of photography. The results of her brave work in the Middle East, from Iraq and Afghanistan to Libya, have been assembled for this book - the only one to bear her name - making for a thick, stark collection of black & white moments, isolated stories amid greater tragedies. The prudent selection strikes a balance between showing both the moments of devastation and their aftermath - watching a young Afghan boy on a merry-go-round while holding a toy gun is a subtler image than one might be accustomed to seeing from a war, but is in its own way no less powerful (see page 28).

Above: An Iragi woman flees the city of Basra with her child

PAYING CLOSE ATTENTION

The importance of attention to detail is obvious in the book. For example, one photograph, the caption informs us, shows an injured Gaddafi soldier being 'interrogated' by his rebel captors at a hospital. The image, uncomfortable enough at first glance, becomes even more chilling when one notices the pair of pliers in the interrogator's hand. Whatever this man's allegiance or belief, under the cold glare of the lens he becomes just another torturer. Indeed, the captions beside each image give many of them an unsettling new context. We see a Canadian soldier on a routine patrol in Salavat, Afghanistan, idly kicking at a stray chicken, seconds before his regiment came under attack by militants hurling grenades. In Libya, a rebel urges citizens to leave as Gaddafi's forces shell the city (see page 28).

We repeatedly see the troops cling to mementos of home: a US marine carries a GI Joe mascot in his backpack for good luck as his unit push further into Fallujah, and there are delighted smiles at Baghdad airport when George W Bush visits Iraq with a platter of turkey and fixings for Thanksgiving. The platter is a plastic prop, as multiple people point out in the introductory notes, but presumably the thought was there. And in the book's final image, the only one in colour, when we see hundreds of US marines in the Kuwait desert on Christmas Eve gathered around a



Although the gun is a toy, this image from Kabul in Afghanistan is still haunting

man dressed as Santa Claus, it's hard not to see the hardened soldiers as children who just want to go home.

This collection gives Niedringhaus authorship over her work, pins a single name to these hundreds of swiftly forgotten faces. For someone who has never sought fame, recognition or even real authorial credit - when her photos are printed in papers they are credited to Associated Press, and when she was awarded a Pulitzer Prize it was as part of a team - this feels like more of a landmark for the viewer than the photographer. It is a chance for us to see the images of conflict being stripped away from the news narrative that normally surrounds them. A seven-year-old Afghan girl lying in a US medevac helicopter with a head injury is no longer part of a news editor's agenda or a deliberately poignant accompaniment to a political pundit's talking point. She is what she is - just a person, hurt, afraid, with her home receding in the distance

Where there is war, there will always be a need for people to tell its story, whether with pen or with camera. History will one day judge the legitimacy, the morality and perhaps even the legality of the War on Terror, the Iraq intervention and all the other conflicts of our generation. The courage and voices of journalists and photographers like Anja Niedringhaus will be what ultimately allows it to do so. AP

'Niedringhaus has been indomitable in her commitment to communicating the suffering of those in war-torn areas through the universal language of a photograph'



Right: A Libyan rebel urges people to leave **Bin Jawad**



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Ben Andrew Hertfordshire

Seasoned traveller Ben discovered his passion for wildlife photography on a trip to South Africa, when he found himself using his girlfriend's Nikon D50 more than she was. On returning home, he invested in a D40X of his own, and ever since has been snapping mammals, reptiles and birds as often as he can. 'Photographing wildlife offers an endless amount of subjects,' he says. 'There is so much scope that I never tire of it.' In the future, Ben plans to use his photography to raise awareness of important issues, such as environmental conservation. To see more images from Ben, visit his website at www.benandrewphotography.co.uk.



Harvest
Mouse sunset
1 A fast shutter speed
was necessary for this
enchanting silhouette
Nikon D700, 105mm,
1/8000sec at f/4, ISO 400

Water vole 2 Here, Ben has captured a shy and difficult subject Nikon D700, 200-400mm, 1.4x teleconverter, 1/125sec at f/5_6, ISO 1000



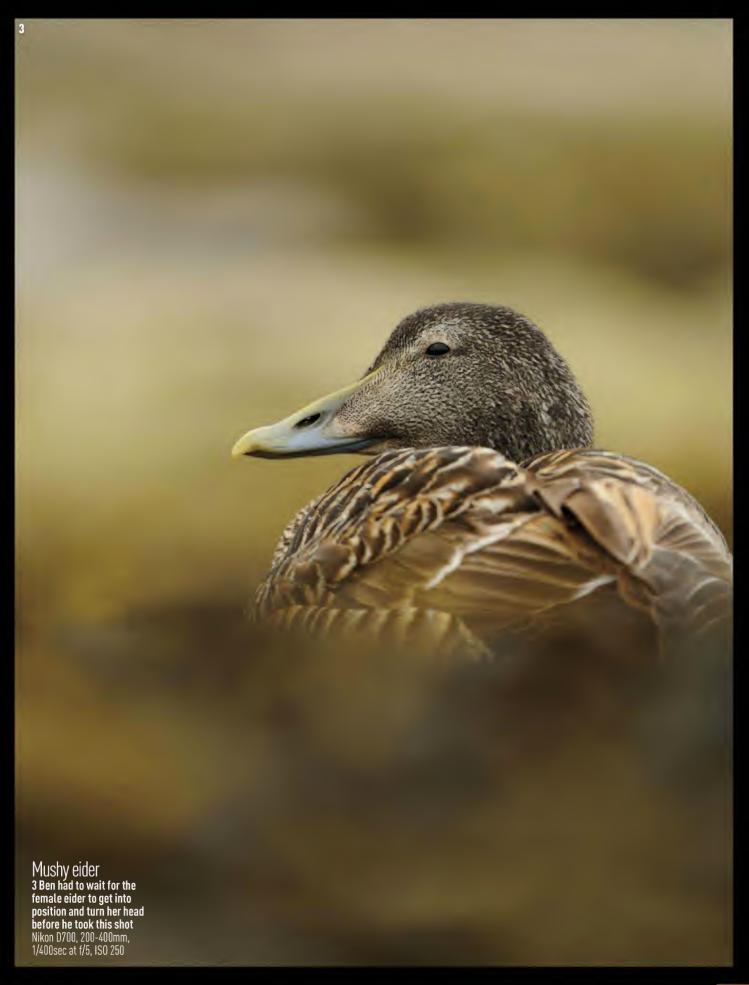
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Cyan paras 1 This soft, ethereal shot draws attention to the intricate seed heads Canon EOS 5D, 100mm macro, 1/200sec at f/2.8, ISO 100, tripod

Just a poppy 2 The vivid red of the poppy works well against the green background Canon EOS 5D, 50mm, 1/3200sec at f/2.2, ISO 400

Daisy blues 3 The shallow depth of field allows for appreciation of the daisy's simple beauty Canon EOS 5D, 100mm macro, 1/640sec at f/2.8, ISO 250, tripod

Flames
4 This image of a dahlia
is simple but effective
Canon EOS 400D, 18-50mm,
1.3secs at f/29, ISO 100,
tripod

Flaming petals
5 The petals resemble
flickering flames in this
rich, warm image
Canon EOS 5D, 100mm
macro, 1/30sec at f/3.5,
ISO 100, tripod





Donna Rivers Kent
Donna has quite a history with AP,
from the boxes of old issues her father
still keeps in his loft to appearing
herself as a photographic model in the
1990s. While she has experimented
behind the camera since she was
very young, her interest began in
earnest after the advent of digital

imaging. Donna's great love is floral macro images. 'We all know flowers look pretty, but it's only when you get up close and see the intricate details that they become spectacular,' she says. To see more of Donna's images, visit her website at www.donnarphotography.co.uk.











Michael PayntonHertfordshire

Michael was inspired to give photography a try after seeing some black & white photographs taken by a friend. Although he found digital imaging not to his taste, he was blown away by Fuji Velvia film and has not looked back since. Michael is a lover of all landscapes, great and small. I never grow tired of the excitement that I feel when I come across a scene lit up by fantastic light, he says. To see more of Michael's images, visit his Flickr page at www.flickr.com/photos/45797794@N03/



Carhead rocks

1 This atmospheric image taken in the Peak District makes good use of the strong colours in the scene

the scene Mamiya C330S TLR, 55mm, f/4.2, Fujifilm Velvia 100, tripod, 2-stop grad

Wetherlam

2 Michael braved a dark, steep and icy climb to capture this stunning dawn view, taken from Nab Scar in the Lake District

Mamiya C330S TLR, 80mm, f/32, Fujifilm Velvia 50, tripod, ND grad

Over Owler

3 The interplay between light and shadow is particularly noteworthy in this Peak District image

Mamiya C330S TLR, 80mm, f/22, Fujifilm Velvia 100, tripod, 1-stop grad

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Russian colour

Russian photographer **Sergei Mikhailovich Prokudin-Gorskii** was a pioneer of early colour photography. As the book *Nostalgia: The Russian Empire of Czar Nicholas II* published by Gestalten featuring his photographs is released, **Gemma Padley** speaks to **Helena Zinkham** of the Library of Congress about his colour images and the science behind his photographic process

WHEN it comes to the inception and development of colour photography, Sergei Mikhailovich Prokudin–Gorskii was one of the most influential photographers. Yet his

name has been largely left out of photography histories. However, all this is set to change, as a book, Nostalgia: The Russian Empire of Czar Nicholas II, featuring more than 280 colour images taken by Prokudin–Gorskii from the early 1900s, has been released celebrating his skill and pioneering vision. It goes some way to reclaiming his place in the history of colour photography. 'Vivid colour photography from 100

years ago remains so surprising that when you first come across these images it can feel like "rediscovering" the past, says Helena Zinkham, head of the Library of Congress Prints and Photographs Division in Washington, DC, USA, that restored and looks after the archive.

'Prokudin-Gorskii was at the forefront of colour photography in Russia. Seeing the world captured in what he called "natural" rather than hand-painted colour was a new and exciting experience. But he did not appear in general histories of photography and few of his colour prints survived. The black & white glass negatives held the colour information, but until the colour was rereleased it was hard to appreciate all he had accomplished.' Fortunately, thanks to the hard work of the specialists working at and with the Library of Congress, his images have been brought to the fore once again.

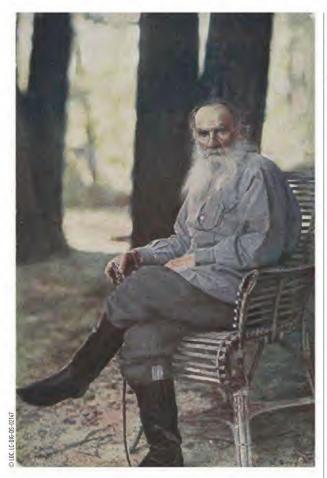
BACKGROUND

Born in 1863 in Murom, in the northerly province of Vladimir, Russia, Prokudin-Gorskii studied chemistry in St Petersburg before moving to Berlin, Germany, in 1889, where he worked as a chemistry lecturer. Encouraged to pursue photography by fellow scientists who had an interest in the medium, he began to take an active role in teaching and writing about photography. In particular, he became involved with tackling the issue of colour reproduction in photography. He returned to Russia via Paris, France, in 1901, and devoted his time to teaching photography, photochemistry and optics. In 1906, he became editor of the early Russian photography magazine, Fotograf-Liubitel (Amateur Photography), contributing articles on colour photography.

From 1904 onwards, Prokudin–Gorskii was commissioned by Czar Nicholas II to produce a photographic survey of the Russian Empire, to document the people, landscapes and historical sites of this vast region. In a way, his work can be described as early travel photography, as it offered people the chance to see places they would not ordinarily be able to visit.

'Prokudin-Gorskii believed that photography was an important educational tool,' says Helena. 'He wanted people to learn about places they might not be able to visit in person, and colour added special interest and a heightened sense of realism.

'He recognised that colour



photography was a beneficial tool for preserving and documenting architectural and cultural heritage,' adds Helena. 'The painted colours of a building, the appearance of patterns in textiles and mosaics, and the details of religious objects are easier to appreciate when they are in colour."

In the images, ordinary village and town folk in early 20th century Russia look as though they were photographed yesterday, such is the clarity of detail. His most famous picture, a colour portrait of Leo Tolstoy taken in 1908 (see above), was widely reproduced in many countries.

'Photographic surveys had been conducted before, but such large-scale surveys were infrequent, given their high costs,' says Helena. 'Where Prokudin-Gorskii broke new ground was in using colour photography outdoors on a grand scale this was a pioneering and cutting-edge use of technology. He had a scientist's technical skill and knowledge of photochemistry, as well as an artist's sensibilities in composing scenes. As a result, he could specialise in colour photography, which was initially too complicated and time-consuming for most photographers to undertake.'

SETTING THE SCENE

Colour photography first blossomed in the 1890s and early 1900s, and inventors in several countries were rapidly creating new tools for capturing and displaying colour images, explains Helena. 'Prokudin-Gorskii was in the thick of a period of innovative

'LN Tolstoi. In Iasnaia Poliana'. 1908

'Molding of an **Artistic Casting.** [Kasli Iron Works]', 1910





'In Little Russia. [ie Ukraine]', between 1904 and 1905

and cutting-edge technology,' she says. 'Frederic Ives developed the first practical colour method in the United States in the 1890s, which Prokudin-Gorskii used, and in Germany photochemist Adolf Miethe, with whom Prokudin-Gorskii studied, developed special emulsions, cameras and projectors for colour-separation photography."

In France, the Lumière brothers patented an alternative colour photography method in 1903, which was released in 1907 called the autochrome. 'Their method soon became more popular than the colourseparation method because a single glass plate held all the colour information,' says Helena. 'Autochromes were easier to make, although their colours were more muted or mottled and autochromes were more difficult to project for "slide show" presentations.

'Photography was a beneficial tool for preserving and documenting architectural and cultural heritage'

THE TECHNOLOGY

Prokudin-Gorskii imported technical equipment from Western Europe, including plate cameras, projectors and highly sensitive glass plates, and had a mobile darkroom in a horse-drawn coach to allow him to check the results while on location. The images may look like spontaneous snapshots, but the limitations of colour photographic technology at the time made spontaneity almost impossible, and each shot would have taken a substantial amount of time to set up.

Prokudin-Gorskii used a handheld camera - designed by Miethe - rather than a large-format plate camera, but long exposures would have been necessary to expose the different colour plates, which consequently made photographing moving subjects difficult. Prokudin-Gorskii also tended to photograph on sunny days as this provided the best conditions for the colour photography technique he was using.

'A narrow glass-plate negative approximately nine inches long and three inches wide is coated with a black-and-white emulsion used as three square sections or frames,' explains Helena. 'The plate is placed in a camera with a special holder and the same scene is exposed once through a blue-colour filter, then a green-colour



'Group of Jewish children with a teacher. Samarkand', between 1905 and 1915

filter, then a red-colour filter on different parts of the plate. The negative is developed and then printed as a glass transparency for projection as a full-colour slide. The projector had three lenses, each with a red, green or blue colour filter, and combines the three frames into a single full-colour image."

Prokudin-Gorskii used his colour photographs to illustrate lectures, where he projected the images for the Czar's court and for public audiences like a modernday slide show. He also printed and sold postcards and other illustrations. Four years after his death in 1944, the Library of Congress purchased the 6,000-strong collection of glass negatives from his sons and these were eventually digitised.

DIGITISING THE IMAGES

The experts working on digitising the images decided to leave the imperfections on the digital copies to retain the authenticity of the images, explains Helena. 'The Prints & Photographs Division at the Library of Congress has a general policy to digitise photographs "as they exist", with scratches, cracks and other imperfections,' she says. 'Our job is to support historical research by representing the original artefact. Since we don't attempt to improve or clean up the photographs, people can rely on the fact that they are seeing the whole raw image. By avoiding the numerous subjective choices



'Mugan. Settler's Family. Settlement of Grafovka', between 1905 and 1915

involved in image editing, we also provide a consistent approach for each negative.

'In a way, things haven't changed all that much today,' adds Helena. 'With digital cameras we make colour photographs by capturing red, green and blue information. The process is far more automatic now, though, as only a single exposure is needed rather than the three separate frames that first separate the colours and then recombine them. These innovative colour photographs from 100 years ago continue to inspire innovation in today's digital world.'

 You can try replicating Prokudin-Gorskii's colour images using coloured filters with our technique on page 40. AP



Nostalgia: The Russian Empire of Czar Nicholas II Captured in Color Photographs, by Sergei Mikhailovich Prokudin-Gorskii, preface by Dr Estelle Blaschke, is published by Gestalten, price £55, on Monday 29 October (320 pages, linen hardcover 30x27cm, 9x11in, 283 colour illustrations, ISBN 978-3-89955-439-7). Order line +44 (0)20 7377 1388 L.Williams@gestalten.com.

RESTORING THE IMAGES

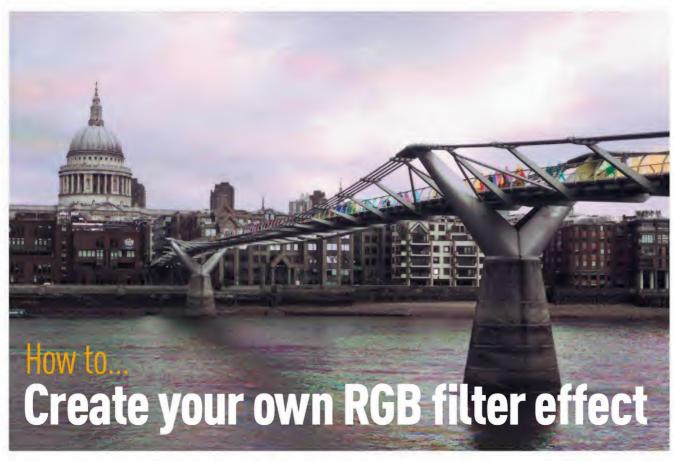
'SINCE buying the collection from Prokudin-Gorskii's family in 1948, the Library of Congress has taken many steps to preserve the original negatives and the albums. 'We have also long tried to "unlock" the colour information in the glass plates,' says. Helena. In the 1950s, the Library tried a technique called 'Ozachrome' printing, which was too blurry and time-consuming to apply to the whole collection. Later techniques included the production of cibachrome prints from selected negatives in the mid-1980s. But it wasn't until 2000 that there were digital cameras powerful enough to capture the detailed information in the negatives. 'The initial Photoshop editing technique resulted in beautiful images,' says Helena. 'But the handwork in Photoshop was too expensive and time-intensive to use with more than a selection of about 125 negatives. In 2004, a doctoral student at Princeton University in the USA proposed a computer algorithm that could inexpensively create colour composites for all the negatives and those are the images used in the book Nostalgia."

COLOUR SCIENCE

Colin Harding, curator of photographic technology at the National Media Museum in Bradford, explains the history and science of colour perception

'THE SCIENTIFIC investigation of colour perception began in the 17th century,' says Colin Harding. 'In 1666, Sir Isaac Newton split sunlight with a prism to show that it was actually a combination of the seven colours of the spectrum. Nearly 200 years later, in 1861, a young Scottish physicist, James Clerk Maxwell, conducted an experiment to show that all colours can be made through an appropriate mixture of red, green and blue light. Maxwell took three separate lantern slides of a tartan ribbon through red, green and blue filters. These black & white slides were then projected through the same filters using three separate magic lanterns. When the three images were carefully superimposed on the screen, they combined to make a colour image, which was a recognisable reproduction of the original.

'Prokudin-Gorskii employed the same technique of additive colour photography. He was at the cutting edge of colour separation photography at the time. However, the future of practical colour photography lay in the development of multi-layer subtractive colour processes, which allowed colour prints to be made by combining dyes or pigments in the complementary colours of cyan, magenta and yellow."



We explain how to replicate **Prokudin-Gorskii's** colour images using coloured filters, a digital camera and some computer trickery

ALTHOUGH we now have the advantage of full-colour digital images, it is creative and enlightening to try to replicate the red, green and blue filter technique mentioned in the Russian colour article on pages 36-39. In effect, this is what a Bayer-pattern sensor is doing anyway, combining red, green and blue-filtered images to create a colour image, but by using optical coloured filters and shooting in monochrome you can gain an understanding of how the process works and use the technique creatively



Open all three coloured monochrome images, each on a different layer, in Adobe Photoshop or similar. It helps to label them according to which filter they were shot with at this point.

WHAT YOU WILL NEED

For this technique you need a tripod and red, green and blue-coloured filters. The camera should be mounted on the tripod and locked into position. Take a meter reading of the scene and then set this as a manual exposure. Then set the camera to its black & white shooting mode, making sure that no in-camera filter or coloured filter effects are applied, and set an appropriate white balance mode. Do not use auto white balance



Each black & white image needs to be colorized with the colour of filter it was taken with. To do this, select Image>Adjustments>Hue/Saturation, then tick Colorize and adjust the Hue so that it is red. green or blue, as needed. Alternatively, use Image>Adjustments>Photo Filter and choose the correct coloured filter for each layer.

In turn, place a red, green and blue filter in front of the lens and take a shot. Each filter will block out any opposing light. For example, the red filter will let red light through, blocking blue and green light. Shooting in black & white mode with the coloured filters will produce three monochrome red, green and blue-filtered images. By using an appropriate red, green or blue tinting effect in editing software, it is possible to combine these three monochrome images to create a full-colour image.

Although not quite as hands-on, an alternative method is to use the red, green and blue filter effects available in a camera's black & white mode, and then simply follow the steps below.



In the Layers palette, change the blending mode of the top two layers to Screen. The image should now look as though it is a full-colour image. To refine the effect further, adjust the hue of each layer, along with the brightness and contrast. Finally, flatten all the layers and perform any final adjustments to the overall image.





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Patrick Ruane Breakfast

Nikon D80, 18-200mm, 1/20sec at f/5.6, ISO 800

WHAT a charming picture. The little girl has a wonderful, cheeky. caught-in-the-act expression, and with that spoon in mid-flight the scene has action as well as appeal.

Patrick has allowed the closer side of the girl's face to go just a little too dark, though, which shifts our attention from her expression to the rimlighting on the edge of her face, so I used Levels to brighten things up a little. I also drew in the shadows to create a more solid black, and tempered the burnt highlights by drawing in the highlight output slider to the 252 position. A steep curve then added contrast for a much stronger sense of the low-angled morning sun coming through a window behind on the left. It also increases the colour saturation, which shows off the girl's healthy complexion better. I finished with a 6x8 crop to remove the space behind the top of her head, so we concentrate on the subject. A beautiful picture, Patrick.









Edited version

Scott Jessiman Jellyfish

Canon EOS 20D, 50mm, 1/100sec at f/1.8, ISO 400

VISUALLY simple pictures are far easier to understand, and allow the photographer to get the message across quickly. Here Scott's message is 'Ooh, look! Orange stringy jellyfish against a complementary coloured background.' And that's a good message, but it is corrupted by the other orange thing trying to get in on the action - like a protester shouting during a speech, who makes it difficult to pay attention to the main show.

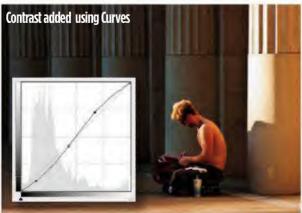
In this situation, you have to appreciate the value of the simple message, and just wait for the distracting guy to shut up. All I could do was clone out the lower fish to show what the picture could have looked like.

Being a lit subject against a dark backdrop, the jellyfish is too bright, so I used a Levels adjustment to darken it, and a curve to increase the contrast of the scene. It is easy to overdo the colour saturation in a picture

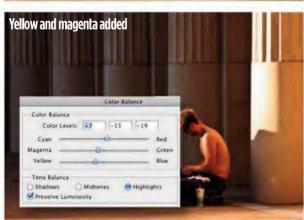
like this, and the curve has boosted it to a dangerous level, so I reduced it slightly and then applied a touch of sharpening. It's a lovely shot, Scott, but in situations like, this simplicity is key.

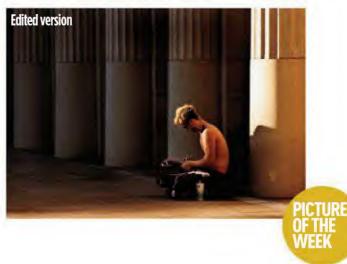












Kevin Small Skater

Canon EOS 300D, 28-135mm, 1/400sec at f/16, ISO 400

MY SON added an apology to the end of his English homework a couple of weeks ago - for it being messy, as he'd done it on the bus! I'm not sure how this young lad will explain that he did his on his skateboard, but if his teacher could see the light he chose to pose in I'm certain he'd be excused.

This is a lovely shot with some magical elements - the lined-up straight cylindrical pillars, and the raking light that makes the boy's hair glow and which produces that patch on the pillar behind him.

Kevin has made the classic mistake, though, of assuming that the camera knows what it is doing, and he has allowed an evaluative metering system to decide how to treat atmospheric lighting. And, unsurprisingly, it didn't do it very well. The problem is that the camera can only see a dark scene with a pinprick of brightness on the right. It doesn't know that the bright bit is the subject, and can only then do its best with the rest of the scene. The exposure has left the boy dangerously close to being burnt out, and if you look at the what highlight detail has been lost you can see that some of that lovely light on the pillar has gone, and you can guess that the boy's hair wasn't far behind.

I used a Levels shift to darken the whole image, dragging more shadows into the picture and deepening the

midtones. At the same time, I applied a controlling draw-in of the highlight output slider to add a little fictional tone to the burnt areas - but also to darken the brightest highlights. I then used Curves to increase the contrast to a dramatic degree, so we can make the difference between the boy and his background significant enough that he stands out. It is important to remember that the subject here isn't the pillars, or even the boy, but the light on the boy's hair and torso - that patch of light on the pillar behind him. Now, with the brightness adjustments, that is a little more obvious. Levels and Curves have really helped, but a better option would have been for

Kevin to have used a -1.7EV exposure compensation setting when shooting.

I'm worried that the colour in the shadows is a little too cool. A sample from one of the pillars shows lots of blue and green, so I used the Color Balance window to add yellow and magenta to create a more pleasing tone that echoes the warmth of the sunshine. And my final act was to use the Dodge tool (8%, Shadows) to deepen the darker areas around the edges of the scene to emphasise the subject and to draw the eye to where it sits in the frame.

I love Kevin's idea and his composition, so I'm going to give him my picture of the week award.

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APTestbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**



ioShutterCam app (Apple iOS) £1.99

www.ioshutter.com (available from iTunes Store)

IOSHUTTER has released the ioShutterCam App for iOS 5.0-compatible devices that features a number of shutter-release modes, including timer, time-lapse, sound and shake. The app uses a virtual sliding shutter-release button, with a single press taking a single image, and sliding and holding the shutter release taking a series of continuous images. The ability to trigger the camera via sound is useful in some situations, but I can't think why you would want to shake the phone to take an image!

Far more useful is the time-lapse option. This allows shutter intervals to be set at 1sec to 59mins and, theoretically, durations can last up to two weeks. Shutter options can be used with each other, and I found that using the time-lapse option with the timer release meant the iPhone was stable before the first exposure.

Created media is stored in the app's gallery and can be exported to the iOS folder or shared on social networks. Multiple items cannot be selected and there is no way of controlling the frame

rate of time-lapse videos once saved. Although ioShutterCam has a number of useful features, particularly continuous shooting at around 5fps, it isn't very intuitive, and it lacks the depth of dedicated timelapse camera applications. Rob Sibley



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All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Lumi Inkodye Tricolor kit

£22.99 (www.firstcall-photographic.co.uk)

OFFERING an alternative to traditional cyanotype prints, the Lumi Inkodye Tricolor kit allows photographers to create simple contact prints or photograms. The kit uses three UV-sensitive dyes (118ml each of red, orange and blue), without the need to use a darkroom or silk-screen printing materials. The dves can be used to coat natural fabrics, such as cotton, and prints can be made on untreated wood, printmaking paper and even unglazed ceramics.

Included in the kit is a sample transparency negative, but creating your own digital negatives using inkjet transparency film is also possible. (For example, Fotospeed Direct Contact Film costs £13.99 for ten A4 sheets from www.fotospeed.com). As it is recommended to begin exposures while the dye is still slightly damp, make sure that original negatives aren't used otherwise they could be damaged by the process.

Exposures of 10-20mins in direct sunlight are recommended, but I found exposures lasted more than 1 hour during an overcast afternoon. With the use of a 15W UV 'black light', exposures were easier to control and offered greater consistency. Exposures of 5-10mins offered good results, although each varies according to the application and saturation of the dye upon the particular cotton material.



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry

Sony Alpha 99

Competitively priced, the Sony Alpha 99 has a 24.3-million-pixel, fullframe sensor and ISO 100-25,600.

AP 15 Decembe

Samsung Galaxy Camera

We test the world's first consumer camera with both Wi-Fi and 3G/4G connectivity. AP 15 December

Canon EOS M

Canon's first digital compact system camera has an 18-million-pixel, APS-C-sized sensor, Digic 5 processor and ISO expandable to 25,600. AP 5 January 2013

Sony NEX-6

Joining the NEX-7 at the top of Sony's NEX range is the 16.1-million-pixel NEX-6 with APS-C-sized sensor, 2.3-million-dot EVF and Wi-Fi.

AP 5 January 2013

Pentax K-5II

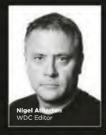
The 16.3-million-pixel K-5II features a new Safox X AF system and revised imaging sensor with an ISO range of 80-51,200.

AP 12 January 2013

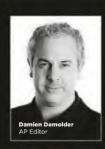


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Fujifilm X-E1

It's smaller and more affordable than the company's flagship X-Pro 1, but the Fujifilm X-E1 still looks the part and uses the same 16.3-million-pixel sensor



IT CAME as no surprise that on the back of the success Fujifilm had with its fashionable rangefinder-style FinePix X100, the company should announce what is effectively an interchangeable-lens version in the form of the X-Pro1. What is perhaps surprising is just how good the newer model is. It was clear from the camera's build, handling, image quality and high asking price that it was a top-end model. The next logical step, therefore, was to bring out a more affordable version, hence the X-E1.

This X-E1 uses the same Fujifilm X lens

mount, processor and imaging sensor as the X-Pro1, but packs them into a smaller and less costly body. What is perhaps even more exciting is that not only can we expect the same high image quality as before, but the X-E1 brings a number of improvements to the handling via a firmware upgrade (which is also available for X-Pro1 users).

New XF lenses are being launched to expand the system. Along with current 18mm, 35mm and 60mm optics, I have used the new 18-55mm f/2.8-4 lens throughout this test, which is the first zoom in the range. The company's XF lens road map for the next year promises further additions - of a 14mm f/2.8 R this year, and 56mm f/1.4, 27mm f/2.8 pancake, 23mm f/1.4, 55-200mm f/3.5-4.8 OIS and a 10-24mm f/4 OIS in 2013.

We know that the X-Pro1 is an excellent

- 16.3-million-pixel, APS-C-sized X-Trans CMOS sensor
- **EXR Processor**
- Pro engine ISO 200-6400 (extended to ISO 100-25,600)
- Fujifilm X mount 2.36-million-dot **OLED EVF**
- 2.8in, 460,000-dot LCD screen
- Street priced £729 body only, or £1,149 with 18-55mm lens

camera and we can expect similar things from the X-E1, but I am keen to highlight the differences between the two. With the new X-E1 at a lower price point, could it usurp the higher-end, and more expensive, X-Pro1?

FEATURES

After the FinePix X100 original X-series camera was announced, AP conducted a poll about the camera, the results of which indicated that 45% of those who responded were prepared to buy it before even knowing what the image quality was like. The X-E1, like the X100, is a very good-looking camera that is sure to attract many by its appearance alone. Thankfully, and again like the X100, there are good things going on beneath the surface, too.

The camera's APS-C-sized CMOS sensor has a 16.3-million-pixel resolution. It is a Fuji X-Trans sensor, which has a different colour filter array to that of a standard Bayer type. When the X-Pro1 was announced with this unique sensor type, the company likened the X-Trans pixel arrangement to the random, non-uniform pattern of a film base. Conversely, a Bayer arrangement is made up of a uniform quad array. For more details on the differences between these sensor types, see our test of the Fujifilm X-Pro1 in AP 31 March.



As a rangefinder camera, the X-E1 will typically be associated with street photography

With randomly arranged pixels, the risk of moiré patterning is reduced, because moiré is the result of regular patterns in a scene, be it feathers or a grille in a building, crossed against the regular colour filter array pattern. The usual solution is an anti-aliasing (low-pass) filter, which is designed to reduce moiré patterning by blurring finer image detail. The random array of the Fuji sensor allows for the removal of the low-pass filter, so image quality is very crisp and the sensor resolves more detail than the pixel count would suggest. In our test of the X-Pro1, we suggested that the camera matches, or even exceeds, an 18-million-pixel camera with a Bayer colour filter array.

A camera system is much more enticing when there is a good selection of lenses and accessories. If Fuji keeps to its lens launch plan, there will be ten lenses available within a year. There is also a Fujifilm X-to-Leica M mount adapter available for attaching Leica lenses to the Fuji camera. The new Fuji 18-55mm lens and other planned zooms offer image stabilisation (OIS) instead of stabilisation being available in-camera. As a mirrorless camera, though, the sensor is more exposed when the lens is removed. so the X-E1 thankfully features ultrasonic vibration to clean the sensor at start-up and shutdown.

The two key differences between the X-E1 and X-Pro1 are their LCD screens and viewfinders. I will explore these in more detail in the relevant sections of this test.

As with the X-Pro1, the drive mode menu offers a comprehensive number of options, including a 6fps high-speed burst, a motion-panorama mode and three-frame bracketing for exposure, ISO, film simulation and dynamic range. Film simulation covers the camera's colour modes, with each option named after the company's Astia, Provia and Velvia film stock.

BUILD AND HANDLING

Fuji's X-series cameras have rightly gained a reputation not only for style, but also for solid build quality. Scan the X-E1's body and one can find 'Made in Japan' on the rear and underside of the camera, and on the underside of the 18-55mm lens. In fact, the camera's origins are proudly stated in the first line of the design section for the X-E1 on Fuji's website. Two finishes are available: an understated all-black finish or a more retro black that has a silver top-plate, with the top and front panels made from a sturdy die-cast magnesium.

Those photographers who have handled the X-Pro1 will immediately be familiar with the X-E1 because, like the FinePix X100, it has a similar style and layout. At 350g with battery and card, the X-E1 is the lightest camera of the three by approximately 100g, and it is smaller than the X-Pro1 in every dimension. Against the competition, the X-E1 is still a bulky camera, but it is lightweight. On its rear, the layout of the buttons is almost identical to that of the X-Pro1. The minor differences include the moving of the play button, and the addition on the X-E1 of a flash button to access the camera's built-in pop-up flash unit. A hotshoe port is still

FEATURES IN USE BRACKETIN

IT IS not unusual for a camera to offer bracketing for exposure, but the X-E1 has four bracketing modes to choose from - for ISO. autoexposure (AE), film simulation and dynamic range. Bracketing is quickly accessed via the drive button on the camera's rear, and each

mode works over three frames. With the AE and dynamic range options the camera needs to be supported on a tripod to ensure that the successive frames are lined up properly, while the film simulation and ISO are fine without a tripod because the frames are recorded in

quicker succession. The AE mode is the only option of the four that offers raw capture. By default, the film simulation modes are Provia. Astia and Velvia, but a further seven colour modes are also available, any of which can be applied to each of the three frames.





'The camera is definitely not designed for the action photographer, but for general-purpose use it is reliable and produces sharp images'

present for attaching accessories.

In proportion to the camera's smaller size, the LCD screen is also smaller at 2.8in. Unlike the X100 and X-Pro1, the X-E1 uses an EVF rather than a hybrid viewfinder. However, many will be pleased that a dioptre adjustment has been included in the X-E1, a feature that is lacking in the other models.

For all its style and solid build, one cannot avoid the disappointment of the modest battery life, which is CIPA rated to just 350 shots. While the X-Pro1 uses the same battery, and allows only 300 shots when using the EVF, there is the option to use the optical viewfinder to compose images, which boosts the battery life to approximately 1,000 shots. This issue does need to be addressed either with a more powerful cell, an optional battery pack or a less powerhungry mechanism.

The X-E1 uses firmware version 2.0, while the original X-Pro1 uses version 1. Through this new firmware (which is also available as a free upgrade for X-Pro1 users), several key issues raised in the older camera have been addressed. Improvements to the camera's handling include write times that are now twice as fast, shorter waiting times to view images after shooting, faster autofocus speeds in both low-contrast and good light, shorter minimum focus distance outside the macro mode, and more intuitive manual focus operation.

There are a couple of controls on the X-Pro1 that are not present in the X-E1. These are a shutter-speed lock on the dial and a flash-sync connection. All in all, though, the X-E1 handles really well

METERING

By default, the AE button on the rear of the camera is used to access 'Photometry', Fuji's 256-zone metering system, with average, multi and spot metering options. I have no complaints with how the multi and average metering modes work, as both are reliable and predictable. I found that the camera tends to preserve highlight detail,

which means in scenes of high contrast the midtones and shadow areas often require brightening, but this is preferable to the unrecoverable loss of highlight detail.

Like most current Fuji cameras, the spot-metering mode can be linked to the active AF point, which is any one of 49 areas that cover the large central portion of the frame. Via the rear dial, the diameter of the spot can be adjusted to a very precise size, which is useful if the intended subject area takes up only a little of the frame. In the average mode, it is easy enough to point the camera at the sky, half-press the shutter for exposure lock (or use the AE-L button) and then recompose the scene for an exposure that preserves highlight detail.

AUTOFOCUS

In our test of the X-Pro1, we found that its autofocus is steady rather than snappy. Since then, Fuji has released a firmware upgrade (version 2.0) with a key improvement to the autofocus performance. The X-E1 comes with this latest firmware already installed. We compared this firmware against version 1.11 in Testbench (AP 17 November). In these studio-based tests on a static subject, we found that in good-contrast light the speed was increased from 0.94secs to 0.82secs, while in low-contrast light a successful focus was achieved in 1sec compared to 1.88 secs in the old firmware. This marks a credible improvement over the last version, but I would say that 0.82secs in good light is steady rather than snappy, especially compared to other cameras at this level.

With the 18–55mm lens, the AF motors can be heard hard at work. The camera is definitely not designed for the action photographer and lags behind fast-moving subjects, but for general-purpose use it is reliable and produces sharp images.

Without an optical viewfinder, the X-E1 solely uses digital displays. Sadly, when the camera is performing autofocus, the display freezes temporarily, at which point the pixels that make up the

Above: The panorama mode is available in a 'medium' and a 'large' degree of angle, this being the large setting. Also, the sweep can be performed in a horizontal or vertical movement in either direction







Right: It is possible to get crisper and finer detail from a raw file than it is from a JPEG image, so it is worth shooting in raw format whenever possible

display become more obvious. I find the handling of spot AF to be intuitive. Any one of the 49 AF points can be individually selected, and the points cover most of the frame, which makes awkward compositions possible without needing to recompose once focus has been achieved. This is possible via the AF-L button too, but tilting (recomposing) the camera back is not the best option in any camera because the plane of focus changes, which can result in a less accurate focus

DYNAMIC RANGE

The Fuji X-E1 is able to capture a wide range of tones in its standard exposure mode. Thanks to a good control of shadow noise, it is possible to shoot darker exposures and then bring them back (brighten them) without compromising the image quality too much. This is ideal for high-contrast scenes where one needs a dark exposure to preserve highlight detail. Additional options are designed to enhance the dynamic range of an image. D-Rng (dynamic range mode) offers 100%, 200% and 400% settings, each designed to boost detail across a range of tones to make it more visible. The difference between the regular exposure mode and the 100% setting is subtle, while the 400% setting provides a satisfactory recovery of some highlight and shadow details. There are times when this setting goes a little too far and produces more HDR-like effects, which is no good for people like me who prefer images with strong contrast. Highlight and Shadow Tone modes adjust the contrast curve, and are ideal for making contrast changes incamera rather than on the computer

WHITE BALANCE **AND COLOUR**

It is clear from even a first look at JPEG files from the Fuii X-E1 that the colour rendition using AWB is very good indeed. In a landscape taken on a bright day, blues in the sky are punchy and greens realistic. In overcast conditions, too, the tone is warm, while in many other systems AWB can give cool results.

As I have already mentioned, there are ten colour modes in the film simulation menu, covering a wide range of shooting styles. I usually shoot in the standard colour mode, which here is called the Provia setting, but I find the vivid setting (Velvia) produces great results that are not oversaturated like many of the vivid settings in camera systems, unless the conditions are really bright already. With such a good choice of colour modes, I found myself switching between them a lot, especially the black & white options, where there are three filters designed for different situations. The red filter darkens a bright sky for great impact, while the green filter enhances the midtone detail,

Facts & figures



RRP £749 body only, £1,149 with 18-55mm f/2.8-4 lens 16.3-million-effective-pixel, X-Trans, APS-C CMOS Sensor 4896 x 3264 pixels Output size Lens Mount Fuiifilm X mount File format JPEG, RAF (raw), MOV Compression 2-stage JPEG Colour space Adobe RGB, sRGB Shutter type Focal-plane shutter

30-1/4000sec, plus bulb (max 60mins) Shutter speeds 200-6400 (100-25,600 expanded)

Program, aperture priority, shutter priority, manual Exposure modes Metering system 256-zone TTL, multi, spot, average

Exposure comp White balance

Auto, 7 presets, custom, manual, WB shift White balance bracket

3-6fps continuous burst, bracketing for autoexposure, Drive mode ISO, film simulation, dynamic range, panorama

2.8in. 460,000-dot TFT

OLED Electronic viewfinder (EVF) with 2.359-million-dot resolution

Field of view Dioptre adjustment Focusing modes AF points

Dimensions

Viewfinder type

Yes -4m to +2m Single, continuous, manual

100% through EVF

49-point system (contrast-detection-based), all points individually selectable

DoF preview Yes (via EVF) Built-in flash Yes, GN 7m @ ISO 200

1920 x 1080 pixels, 24fps, MOV (H.264) with stereo sound Video

External mic SD, SDHC, SDXC Memory card

Rechargeable NP-W126 Li-lon Power

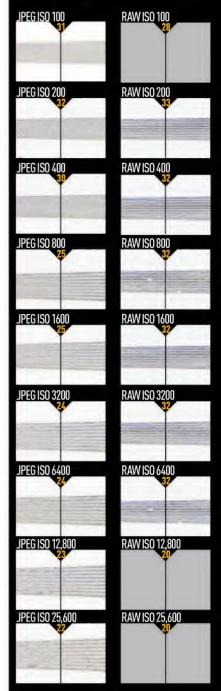
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129 x 74.9 x 38.3mm

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the 18-55mm lens set to 35mm and 1/5.6. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



Above: The ISO 100, 12,800 and 25,600 extended settings are available as JPEG images and not as raw files

Fujifilm, Unit 10A, St Martins Business Centre, St Martins Way, Bedford MK42 OLF. Tel: 01234 572 000. Website: www.fujifilm.co.uk

FOCAL POINTS

The built-in flash has a modest output of GN 7m @ ISO 200, which can be adjusted $\pm 2/3EV$ and used as a forced flash, in rear-curtain sync or as a commander for external flash units

Quick menu

As its name suggests, quick changes to the settings can be made through this menu. There are 16 exposure settings to choose from

Built-in flash

Unlike the X-Pro1, the X-E1 features a pop-up flash, and its catch is released using this button

Dioptre adjustment

It is the first time that a camera in the Fuji X series has offered dioptre adjustment for the viewfinder, here at -4m to +2m



Macro

The up arrow button of the four-way D-pad enters the macro mode menu. With macro enabled. the minimum focus distance improves

Camera shown actual size

Multiple exposure

Via the main menu, the multiple exposure mode can be selected. However, its functionality is rather disappointing, offering a maximum two-exposure frame. There is manual control over the exposure of each frame, though

In-camera raw conversion

Without needing a computer, changes to a raw file's exposure, white balance, dynamic range, film simulation, sharpness and numerous other settings can be viewed on-screen and implemented in-camera

Display settings

A histogram, electronic level, exposure settings, framing guidelines (in grids of nine or 24, or HD framing), and AF and MF distance indicators are just a few of the settings that can be displayed on screen and via the EVF

Quick menu

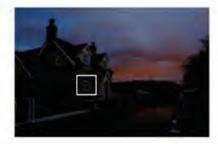


AF points



ISO sensitivity









A dark exposure here was needed to capture the dramatic sky. Shadow detail in the JPEG image is crisp even at +3EV

which is great for portraits. The film-simulation bracketing is great because the three colour modes can be recorded simultaneously.

9/10

NOISE, RESOLUTION AND SENSITIVITY

The Fuii X-E1 uses the same 16.3-millionpixel, APS-C-sized, X-Trans sensor that was introduced in the X-Pro1, which means it is able to capture a high level of detail. Both the Nikon D800E and Leica M Monochrom clearly benefit from the removal of the antialiasing (low-pass) filter, with sharper detail when compared to their direct counterparts, the D800 and M9 respectively. This filter removal is becoming something of a trend, with Pentax announcing that it would also be missing in its K-5 IIs. As for the X-E1, it can resolve way beyond what we would expect from its pixel count, based on our experience of like-for-like cameras, such as the 16.3-million-pixel Nikon D7000 and Sony Alpha 57. Even JPEG images straight from the camera are crisp.

Raw File Converter EX software comes bundled with the camera, and has been used to process raw files, although the X-E1's raw format is already compatible with Adobe Lightroom 4.2. I shot the resolution charts for this test with the new 18-55mm lens, which indicates the camera can resolve up to the 33 marker when in its ISO 200 setting, which is excellent. Detail is present in the chart all the way to the end, but not the full nine individual lines. In most other cameras at this level, there would be just a blur beyond the point it reaches on the chart. It is clear, however, that to get the most detail out of the X-E1 it is necessary to use raw format because detail is a little softer at high ISO settings in JPEGs.

A native ISO 200-6400 range is more limited than that offered by other competing cameras, but can be expanded to ISO 100-25,600, although the expanded settings are available in JPEG format only. Against the competition, there are few that can match the X-E1's control of noise. In unprocessed raw files, luminance noise is more clearly present from ISO 1600 and up, but the effect of this is easily reduced during processing and does not pose any significant compromise to detail. JPEG files have a good hold of luminance noise throughout the entire native ISO range, but at the cost of saturation and sharpness, through noise reduction during processing.

29/30

VIEWFINDER, LCD AND VIDEO

With a smaller body than the X-Pro1, Fuji claims it was necessary to reduce the size of the LCD screen on the X-E1, which, like the X100, is a 2.8in display with 460,000-dot resolution. In bright sunlight, I found the screen not quite bright enough to see the correct exposure, but clear enough to view general detail for successful composition.

In another space-saving change, the X-E1 uses a purely electronic viewfinder rather than the hybrid type found in the X100 and X-Pro1. The first thing to note is that finally there is a dioptre adjustment for the viewfinder, at -4m to +2m. The display itself has a 2.3-million-dot resolution, which is a marked improvement on the 1.44-million-dot hybrid display of the X-Pro1. When viewed next to each other, it is clear that the X-E1's display has much richer tones and higher contrast. As before, it lags a little with quick panning, so while it is bright, the comparative Sony unit has the edge for responsiveness. To the right of the viewfinder eyecup is an eye sensor to switch between the rear and viewfinder display.

The X–E1 is primarily a stills camera, and while the video functionality is a tad basic it is enough to satisfy, thanks to the full HD 1080p recording at 30fps. A 2.5mm mic port is included on the X–E1 – something that is not available with the X–Pro1.

8/10

Competition





Sony NEX-7
TESTED AP 19 NOVEMBER 2011

Olympus OM-D E-M5

APART from the X-Pro1, both the Olympus OM-D E-M5 and Sony NEX-7 are stylish mirrorless cameras that offer strong competition to the X-E1. For a while, the 24.3-million-pixel NEX-7 had the best image quality of any mirrorless APS-C camera, but the X-E1 resolves much more than its pixel count suggests thanks to the unusual sensor set-up, and image quality is similar from both cameras. Each model has an APS-C-sized sensor, while the OM-D E-M5 uses a four thirds unit, which in low light can't quite match the others.

All three models use some of the finest examples of an EVF, while the NEX-7 has a multi-angle LCD screen, and the E-M5 offers touch control. The NEX-7 is the smallest, but the X-E1 is the lightest. The weather-sealed E-M5 offers the best battery life, via an optional battery pack.

Verdict

CURRENTLY, the X–E1 costs £450 less than the street price of the X–Pro1, and is available with the superb 18–55mm lens (priced separately at £600) for the same price as the body–only X–Pro1. Considering the similarities between the two, the X–E1 is a good–value option.

Key differences are the LCD screen and viewfinder. The EVF of the X–E1 is better than that of the X–Pro1 with improved contrast, but again it freezes during autofocus. With no option for an optical viewfinder, the X–E1 relies on its digital displays and the battery lasts for around 350 shots. This won't cut it for a more demanding audience, so purchasing extra batteries is advisable. Providing a battery pack would perhaps be the best way to solve this issue.

Otherwise, for its intended audience – stills photographers – the X-E1 is a trendy, high-quality and good-value option. In the mirrorless camera market, the X-E1's image quality is rivalled by the Sony NEX-7 and Fuji X-Pro1 alone. Furthermore, the X-E1, and indeed the X-Pro1, are backed up by a growing number of impressive X-mount lenses, so their appeal is likely to grow.



2 3 4	5	6	_7_	8	9	_10
FEATURES	8/10					
BUILD/HANDLING	8/10					
NOISE/RESOLUTION	29/30					
DYNAMIC RANGE	8/10					
AWB/COLOUR	9/10					
METERING	8/10					
AUTOFOCUS	7/10					
LCD/VIEWFINDER	8/10				5	
LCD/VIEWFINDER	8/10					

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Think Tank Digital Holster



Takes a pro-size DSLR body with 24-70/f2.8 lens with hood reversed, or with the pop-down bottom section released, the hood in position. In this configuration the Holster also is long enough for a 70-200/f2.8 with hood reversed. RRP £54.00 £34.00

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Keeps everything compact and minimises side shadows. Allows full access to secondary shutter release too. £32.50

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Maybe not for the beach at this time of year, but the Rolly's pneumatic tyres are great for muddy conditions too. Haul your bag and gear (there's an optional net to keep it fast) and then use it as a comfortable seat. Packs flat in a car boot. This is the genuine German article. £89.95



GUARANTEED

Benro Gimbal Mount

The GH-2 is a high quality support for long telephoto lenses from 400mm upwards. enabling a central point of balance to be achieved to greatly improve handling. £319.95

Harman TiTAN Pinhole Camera

UK-made by Walker, the TiTAN takes 5x4" sheet film and produces high quality results with uniform illumination. If you prefer something rougher, a pinhole blank is available so you can punch your own hole. Comes with 30 sheets of film/ reversal paper and exposure calculator. Sheet film holder not supplied. £165.00

Novoflex Body Adaptors

Use your old Canon FD, Nikon, Olympus, Pentax M42 or K type lenses on the latest digital CSC cameras. Give infinity focusing and aperture control. but no electronic con-

nections. Available for Four Thirds, Micro FT, Sony NEX, Fuji X, Samsung NX, Nikon 1 and Pentax Q. Prices from £73.00

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Built-in Skyport radio triggering, 6 stop power control Complete 2-head brolly kit £375.00



Gossen meters

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Power beyond its size



The new Tokina 300mm f/6.3 compact telephoto mirror lens has been specifically designed for mirrorless compact cameras with micro four thirds mount.

Despite its compact size, the powerful 300mm focal length is equivalent to 600mm (in 35mm terms) when placed on a mirrorless camera body, making it a super-telephoto lens.

As you would expect from Tokina, the lens has excellent build quality with all metal barrels and very high quality glass optics to yield the best optical performance.

Visit www.kenro.co.uk for more information.





REFLEX 300MM F6.3 MF MACRO



ASKAP

Let the AP team answer your photographic queries

In Ask AP's Glossary (AP 1 December), you mentioned that you can use the guide number of a flash to determine exposure. How do you do this?

Assuming you know the guide number of a flash, then it is indeed possible to work out the exposure you would need for a particular subject. The formula used is GN/Distance = Aperture (at ISO 100). If you have a flash with a GN of 36 (metres) and your flash-to-subject distance is 9 metres, your exposure will require an aperture of f/4 at ISO 100 (36/9=4).

Move the flash closer, say, to 4.5m, and this changes to 36/4.5 =8, so f/8 at ISO 100. These numbers produce a 'neat' result, which won't always be the case, but they do illustrate the principle.

Once you've determined the initial aperture, you can change the ISO from 100 if you want or need to, but to maintain the same overall illumination you will need to make an equal and opposite adjustment to the aperture. Note that shutter speed isn't a controlling factor in the flash exposure - it just needs to be set below the maximum sync speed for vour camera (usually around 1/200sec). The shutter speed will, however, have a big impact on the exposure for any ambient light.

You also need to be aware that this not an exact science. Manufacturer-quoted guide numbers are rarely 100% accurate and a lot depends on how precisely you can gauge the flashto-subject distance. If you're bouncing the flash, you need to determine the distance from the flash

to the surface it's being bounced off

(the ceiling or a wall) and then the distance from that point to your subject. Despite the drawbacks, this is still a good way to begin to understand precisely how your flash works, rather than switching your camera to TTL. Let us not forget that once upon a time this was the only way to determine a flash exposure!

Chris Gatcum



Be it about modern technology, vintage equipment. photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswersld ipcmedia.com, via twitter dap_ answers or by post to: Ask AP, Amateur **Photographer** Magazine, IPC Media, Blue Fin Building. 110 Southwark Street, London SE1 OSU.



I have a couple of Pentax K1000 and ME cameras with 'dead' meters. Having read some interesting articles in AP quoting Ed Trzoska as 'the' expert, could you tell me how I might contact him? M Perry

Many of the cameras of the 1965-1985 period have a way of developing meter failure, not because of any fault in the meter itself but as a result of chemical attack from dead batteries on the wiring or circuit connecting the battery compartment to the electronics of the exposure-measurement system. Ed Trzoska has told me he has frequently found what should have been connecting wires to be no more than plastic tubes full of powder.

This is, in fact, the most powerful reason for never leaving batteries in cameras that are not in regular use - the problem is not just the white powder messing up the battery compartment that we have all seen when taking dead batteries out of a camera. You can reach Ed Trzoska (pronounced 'Troshka') on 0116 267 4247 or by email on e trzoska@ntlworld.com lvor Matanle

SAMYANG EXPLANATION

Can you provide an explanation for the following statement in the test report on the Samyang 24mm f/1.4 ED AS UMC lens (AP 27 October)? At the bottom right of page 55 it states:

FROM THE AP FORUM

JPEG vs raw

Smee asks If I have a choice between JPEG and raw file formats, which is the best one to use and why?

PeteRob replies There is no 'best' - it depends on the purpose. If you are going to post-process an image, then converting on the computer (raw) rather than in-camera (JPEG) gives more flexibility. If you are not, then in-camera conversion is fine.

AP GLOSSARY

A camera's sync speed, or 'flash synchronisation speed', is the fastest shutter speed that can be used with flash or, more precisely, the fastest speed that sees both shutter curtains open so the sensor or film is exposed in full.

It helps to understand how most focal-plane shutters work. The shutter comprises a pair of blinds (or 'curtains') that effectively cover the sensor or film. When you make an exposure, the first shutter curtain opens and then the second curtain closes to complete the exposure, with the time it takes for this to happen being the shutter speed. However, this is a physical process, and to facilitate faster shutter speeds the second curtain needs to start closing before the first is fully open. As a result, the sensor is exposed to a fastmoving slit between the shutter curtains.

rather than being exposed to light in its entirety, and the faster the shutter speed, the smaller this slit will be.

This works perfectly for photography under continuous lighting, but it is not so useful for flash. This is because the actual duration of a flash (the 'burst' of light) is much shorter than the shutter speed, so it exposes the sensor for a very brief moment (as little as 1/10,000sec). If the first curtain is opening and the second is closing (exceeding the sync speed and creating a 'slit'), the burst of flash will only be exposed by the slit, and a black bar will run across the image - the shutter being recorded as the flash 'freezes' its movement. If the entire sensor is uncovered when the flash fires (so the shutter speed is at the sync speed or slower), the flash will expose all the frame.

'When used on a APS-C camera... the maximum aperture is around f/2', but surely it should be f/1.4?

Terry Barnell

You are quite correct, Terry. The maximum aperture is f/1.4 in terms of light entering the lens, but the equivalent depth of field on the APS-C format is around f/2, which is what is being referred to in the test.

Tim Coleman

PROCESSING RAW FILES



I have a Panasonic Lumix DMC-GX1 camera and would like to process my raw files with

Photoshop. Would I be able to do this with Elements 10? Ken Stalker

In a word, yes. According to Adobe, you will need Camera Raw plug-in version 6.6 or higher to process your GX1's raw files, and this version of the plug-in can be downloaded for Elements 10. However, as Elements 11 is now available for Windows and Mac, I would recommend you choose this latest version, which comes with Camera Raw 7.1, so is also compatible with your GX1. You can download a 30-day trial of the product from Adobe's website (www. adobe.com) if you want to try it out before committing to the £65 purchase price.

Chris Gatcum

GeoffR replies How long is a piece of string? JPEG files use 8-bit colour and are compressed to save space on the storage medium. They are by their nature 'lossy', meaning that some of the data captured by the sensor is discarded.

Raw files are usually 12 or 14-bit and are uncompressed or use lossless compression so that all the captured data the sensor is retained Files are larger and need more storage space.

Which is best depends on what you want to do with the file and the resulting image. However, consider the fact that, assuming you have the correct software, you can create a JPEG from a raw file, but because you have discarded data, you can't create a raw file from a JPEG.

P Stoddart replies Shoot raw and get your head around post-processing so you get the maximum value from your camera. Try some

raw shooting and see if you can handle postprocessing the files. You don't need to do loads of work, just the basics, and some software can even batch-process raw files if needed. I find raw very useful, especially when setting the colour temperature post-capture – you just don't have to worry about white balance when you shoot.

LargeFormat replies I shoot in raw, process and then save as the file as a TIFF. If I'm sending the files to an online printer I convert them to JPEGs. For me, most of the fun is in the postprocessing.

IvorETower replies I shoot raw and JPEG files simultaneously. A JPEG may be good enough the most of the time, but I always have the raw file to process if I think I can get something special, or recover lost highlight/shadow detail



Lee Frost has some great ideas on how to take great images during drab, overcast winter weather



CITYSCAPES



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Nikon Coolpix P7700

Nikon's latest advanced compact, the Coolpix P7700, has some significant upgrades over its predecessor, not least a 12.2-million-pixel CMOS sensor and a redesigned lens



WITH the introduction of the Coolpix P7000 in 2010, Nikon reinvigorated its line of advanced compact cameras, moving away from the small design of the Coolpix P6000 to a camera that looked like a Canon PowerShot G-series model. Although the move was bold, the camera was somewhat slow and clumsy to use. These issues were resolved to some degree with the launch of the Coolpix P7100 the following year, and the latest version, the Coolpix P7700, has seen even more revisions.

FEATURES

Like most of its competitors, the Coolpix P7700 uses a 1/1.7in (7.6x5.7mm),

12.2-million-pixel CMOS sensor. However, while competing cameras use what is, on paper at least, a similar sensor, there can still be big differences in how images are processed, and don't forget that the lens is a huge factor when it comes to image quality.

Although the 6-42.8mm (28-200mm equivalent) focal length remains from the P7100, the maximum aperture range of the lens has been increased from f/2.8-5.6 in the earlier model to f/2-4 in the P7700. The lens is therefore 1EV brighter when using the 200mm equivalent setting, which should help to reduce camera shake when shooting telephoto images. The f/2 setting at the widest focal lengths should also prove beneficial when shooting in low light.

Another new improvement to the lens is the adoption of a filter thread. This 40.5mm thread allows optical filters to be screwed directly onto the end of the lens without the need for additional adapters or tubes. There is also a screw thread with a removable

- 12.2-millon-pixel CMOS sensor
- 6-42.8mm 128-200mm equivalent) Nikkor lens
- f/2-4 maximum aperture SO 80-3200
- (extended to 6400) 8fps shooting rate 118.5 x 72.5 x
- 50.4mm 392g incl battery
- and card Street price around £449

cover set around the base of the lens barrel, but Nikon does not list any optional adapter rings to use with this, so there are no conversion lenses either. It would seem this protective cover simply unscrews to ensure the lens is able to retract completely into the camera body when certain 40.5mm filters or step-up rings are attached. There is also no option in the camera menu to select the use of any adapter lenses, so it would seem that Nikon is giving with one hand and taking away with the other. That said, I think that most photographers in the market for this camera would prefer the 40.5mm filter thread to the adapter tube system.

Despite the change in sensor, and unlike some of its competitors, the maximum sensitivity of the P7700 remains at ISO 6400, although the minimum setting has been slightly improved to ISO 80 rather than ISO 100. The decision not to make dramatic changes to the resolution and sensitivity in compact cameras is a sensible one. Smaller, incremental changes are far less likely to affect image quality, which is easy to compromise on cameras with smaller imaging sensors.

Other new features include an 8fps shooting rate, although the processing power could still do with an increase. It takes around 4secs from shooting a raw+JPEG image to being able to take another. That said, the P7700 is still a big improvement over the original P7000, which we found to be extremely sluggish.

Wireless flash control is now possible using the P7700's built-in,

'Despite removing the optical viewfinder, the Nikon Coolpix P7700 is still about as large as compact cameras come'

pop-up flash as a commander, and the camera is now compatible with Nikon's GP-1 GPS unit, which should only add to its popularity as a travel camera.

One feature that is missing, though, is built-in Wi-Fi capability. However, the P7700 is compatible with Eye-Fi cards, and the use of one will make it possible to send images from the camera to a computer or smart device

A big change that is bound to divide opinion is the removal of the optical viewfinder. Although occasionally useful, the viewfinder on the previous models was so small that I really don't see it as much of a loss. It is surprising, though, that its removal has not really had much of an impact on the camera's size and weight, as the Coolpix P7700 is the largest advanced compact camera currently available on the market.

BUILD AND HANDLING

Despite removing the optical viewfinder, the Nikon Coolpix P7700 is still about as large as compact cameras come. In our fast-aperture compacts group test in AP 24 November, we found the P7700 to be the largest and heaviest camera in its class. In itself, this is not necessarily a bad thing. Its 392g weight is hardly going to cause anybody a sore back, but the camera isn't so easy to fit into a pocket unless it's on a big winter jacket.

The camera construction itself can't be faulted. The body is strong and sturdy, with a good array of buttons and dials. Of these, the most useful are the two function buttons, including one that is on the front of the camera, and the exposure compensation dial, which makes it easy to adjust the exposure.

An unusual dial is the one that controls the image settings. A turn of this dial accesses the bracketing, image style, sensitivity, image quality, white balance and custom shooting settings. Having been more used to using direct buttons to access features such as these, the dial does take some getting used to. However, once mastered, it actually proves to be a neat solution that allows quick access to features that tend to be less accessible

For those photographers who are more used to handling enthusiast or professional DSLRs, the front and rear control dials also make for excellent handling features. Just as on a DSLR, these allow the aperture or shutter speed settings to be changed with a swift turn of the dial. Alternatively, there

Facts & figures

Output size Lens

File format

Compression

Shutter type Shutter speeds

Max flash sync Aperture

Exposure modes

Metering system Exposure comp White balance

White balance bracket Yes

Drive mode

Viewfinder type Focusing modes

AF array AF assist

DoF preview Hotshoe Built-in flash

Remote release

Video

Memory card Power

Connectivity Weight Dimensions

£499.99

1/1.7in CMOS sensor with 12.2 million effective pixels

4000 x 3000 pixels

Nikkor 6-42.8mm (equivalent to 28-200mm in

35mm format)

Raw (NRW+) + JPEG simultaneously, JPEG

3-stage JPEG

Mechanical and charge-coupled electronic shutter

60-1/4000sec

1/4000sec

f/2-4 in 1/3EV steps

80-3200 (6400 expanded)

Program, aperture priority, shutter priority, manual, auto

plus 20 scene modes

224-segment matrix, centreweighted and spot

±3EV in 1/3EV steps

Auto, 8 presets, plus 3 custom

Up to 8fps in continuous high full-resolution, BSS selector, multi-shot 16 and 120fps in high-speed mode

3in, TFT LCD monitor with 921,600 dots

Manual, single-shot, tracking, face detection Multi-point AF, centre spot, selectable point

Yes, built-in lamp

Yes (half-press shutter release)

Yes

Optional cable release

Full 1080p HD at 30fps: 1280 x 720 pixels (30fps),

VGA: 640 x 480 pixels (120fps, 30fps)

SD, SDHC and SDXC

Rechargeable EN-EL14 Li-Ion battery

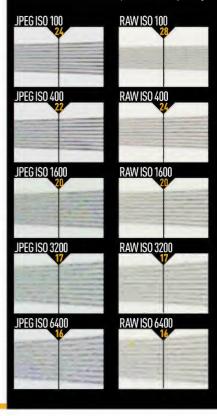
USB 2.0 Hi-Speed

392g (inc battery and card)

118.5 x 72.5 x 50.4mm

Nikon, 380 Richmond Road, Kingston upon Thames, Surrey KT2 5PR. Tel: 0871 200 964. Website: www.nikon.co.uk RESOLUTION AND

These images show 72ppi (100% on a computer screen) These images snow 7/ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Nikon Coolpix P7700 kit lens set to around 105mm focal length. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



is a range of different ways in which the various function buttons and dials can be customised to make the P7700 operate in a way that is more familiar, or at least preferable, to the photographer.

AUTOFOCUS

The contrast-detection autofocus on the Nikon Coolpix P7700 isn't especially snappy. It is smooth as it quickly finds focus, but it lacks the pace of some of the faster compact cameras and compact systems

cameras that we have seen recently. For travel and documentary photography, the AF speed should be of no concern and, importantly, the P7700 retains most of its speed even when the 200mm equivalent focal length is used.

There are a number of different focusing options found in the P7700's menu, including the useful centre (wide) AF area mode, and subject tracking. As one would expect, face-detection AF and manual focusing are also available.

METERING

Overall, I found that the evaluative metering of the Nikon Coolpix P7700 works very well. I hardly had to adjust the exposure compensation in any of the images that I took, and where I did it was for a highcontrast scene in which I wanted more shadow detail

8/10

DYNAMIC RANGE

As we have seen recently with other advanced compact cameras, the dynamic range has increased slightly with improvements such as backlit CMOS sensors. There is still some restriction compared to cameras with larger sensors, but on the whole, with careful metering in tricky situations, I found the Nikon Coolpix P7700 to have an acceptable dynamic range. Highlights were more prone to burning out, but it is surprising how much detail can be recovered in raw files, in what appear to be very dense shadow areas.

8/10

NOISE, RESOLUTION AND SENSITIVITY

At low sensitivity settings, the Nikon Coolpix P7700 performs well, even slightly above the expectations for a 12.2-million-pixel compact camera. At ISO 80 and 100, the P7700 can almost reach 28 on our resolution chart test. At around 24 some slight smudging occurs, which looks to be the result of moiré patterning, although there is still a degree of definition in at least some of the lines higher up the chart.

Noise is reasonably well controlled at lower sensitivities, but from around ISO 1600 the performance is quite average. There is significant smudging in JPEG files shot at ISO 6400, and through the smudging bruised patches of colour noise are visible. Hints of the colour noise can also be seen at ISO 1600. Below this point, JPEG files show little in the way of colour noise, and luminance noise, although visible if pixel peeping, shouldn't be a concern.

Raw files captured at low-sensitivity settings look extremely good. A great deal of detail can be revealed with just slight sharpening applied to images, and noise reduction can obviously be really refined.

At low sensitivities the performance of the P7700 matches, if not exceeds, the competition. However, as the ISO setting increases, the camera is not quite able to keep up. Shooting in raw helps, but it is worth considering this if you shoot a lot above ISO 800 and shoot only JPEG images.

The performance of the lens is excellent. Chromatic aberration is kept to a minimum, and edge sharpness is impressive, even at wideangle settings. There is some curvilinear distortion present at either end of the zoom, but again, this isn't too dramatic and shouldn't be of concern.



WHITE BALANCE AND COLOUR

The colours produced by the Nikon Coolpix P7700 are very good, and I would think that most users will be happy to leave the camera set to its standard setting. While there are only a few image styles, I think most photographers will want to stick to one of the standard. neutral, vivid or monochrome styles that are on the camera. Each of the modes can be fine-tuned to taste, and there are two spaces for custom settings based on your own adjustments.

A selection of creative modes is also available, including creative monochrome, cross process, high key, low key, along with other colour modes. Some of these modes



At wide apertures, a reasonably shallow depth of field can be created with the Nikon Coolpix P7700

can also be modified, notably creative monochrome, which allows the level of grain and contrast to be adjusted. There is even a pseudo solarised effect that can be used in this setting.

I found no real issues with the various white-balance settings, including the AWB mode. Interestingly, there are actually two AWB settings: one that retains the warmth of tungsten lighting; and another that removes it. Usefully, both of these modes are accessed directly from the whitebalance settings, without having to go into a submenu to select which of these AWB modes is used by default.

LCD AND VIDEO

One of the biggest changes in the Nikon Coolpix P7700 is the switch from a tilting LCD screen in the P7100 to a fully articulated screen in the P7700. This should please Nikon users, given that Canon has removed the articulated screen from its new PowerShot G15

The 3in, 921,000-dot screen of the P7700 is bright, but with a high contrast and dense blacks. It has also a high viewing angle, although as the screen is articulated this isn't such a major feature. The articulation also helps the screen to be positioned out of the way of any reflections, which should aid shooting in bright sunlight.

Video is of a reasonably high standard, with full HD 1080p capture possible, and stereo microphone sockets are built in.

Verdict

Nikon Coolpix

with blue skies

nicely rendered

P7700 are good,

WHETHER you like the size of the Nikon Coolpix P7700 will depend on what you want from a camera. It may be larger and heavier than the competition, but this is balanced with an excellent range of controls that most enthusiast photographers will really appreciate. In bright light the image quality is also impressive, particularly the resolution at ISO 80-200. However, the image quality at higher sensitivities isn't as good as some of the competition, which hinders its performance in low light.

Optional GPS functionality and wireless flash control are great selling points for the P7700, particularly for existing Nikon DSLR users, but perhaps the biggest advantage over the competition is the 28-200mm (equivalent) lens, which is by far the longest in this class.



Exposure and dynamic range

In the second part of his series on understanding exposure, **Professor Bob Newman** explains how it relates to a camera's dynamic range



IN PART 1. (AP 10 November), I explored the nature of photographic 'exposure'. To recap, exposure refers to the amount of light incident on the sensor: the sensor illumination x the exposure time. The amount of light determines the number of photons making up the image, which sets the amount of visible noise, according to the square root of the number of photons compared across like-sized patches, be they input pixels, output pixels or just a size dictated by the limit of human acuity. Here I will consider exposure in the context of dynamic range.

The term 'dynamic range' has been borrowed from electronic engineering and. as digital cameras are electronic, this is not surprising. However, its meaning has become more diffuse as photographers try

Figure 1: Sixteen different shades become blurred together when subjected to noise

to equate this abstract engineering term with what they see in their photos.

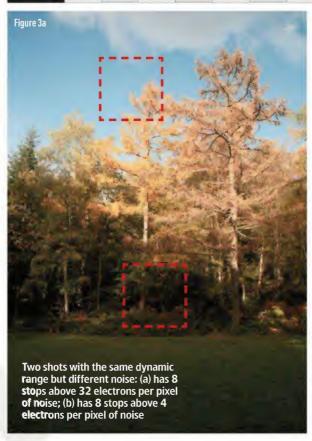
Strictly, dynamic range is the ratio between the largest recordable (or transmittable) signal and the smallest. The largest is usually determined by the signal capacity of the storage medium or transmission channel. What determines the smallest is somewhat more complicated. but that will be addressed later.

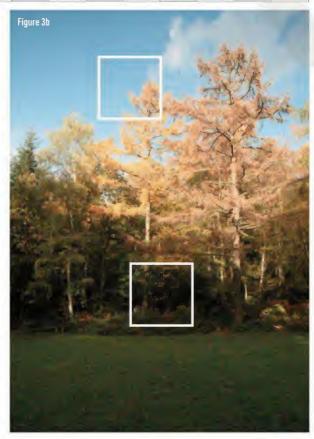
Since it is a ratio, dynamic range is simply a number - there are no units involved.

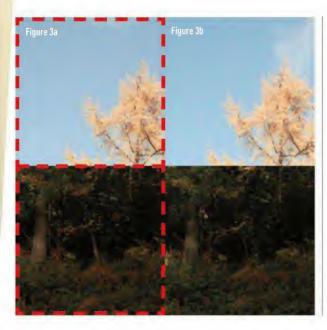
Rather than expressing it as a denary quantity, it is more convenient to use a logarithmic representation. In electrical engineering, this would be as a logarithm to base ten, the conventional term being the 'decibel', which is 20x the logarithm to base ten of the ratio. For photographic purposes a more convenient radix is two, since we are used to dealing with it in the form of exposure values (EV) or 'stops'. For the rest of this discussion, we'll use 'stops'. Fig 2 gives the equivalence between

Figure 2

Ratio	1	2	4	8	16	32	64	128	256	512	1024	2048	4096	8192	16384
Stops/EV	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Decibels	0	6.02	12.04	18.06	24.08	30.10	36.12	42.14	48.16	54.18	60.20	66.22	72.24	80.26	86.28







These crops from the images on page 62 reveal that 3b is noisier, even though it has the same dynamic range as 3a



the raw ratios, stops and decibels.

Returning to what determines the minimum possible signal, this is the point where electronic engineering and imaging begin to diverge. For the electronic engineer, the minimum signal is determined by the irreducible level of noise, or random variation, in the channel - if the signal is lower than this, it cannot be easily retrieved. So, the conventional definition of dynamic range is the magnitude of the maximum possible signal divided by the magnitude of the 'noise floor'. This definition is commonly used when measuring cameras, and in this case the noise floor is defined by the read noise. However, photographically, having image detail at the same level as the noise is unacceptable, so the dynamic range measured in this way does not give a good indication of the tonal range available.

TONAL RANGE

A photographer is interested in what range of tones can be rendered in an image – the tonal range as opposed to the dynamic range. Simply, this would be an estimate of the number of tones available, from the brightest to the darkest, that the camera can capture. This is determined by the noise level. Fig 1 shows a range of 16 tones from white to black at the top. They are clearly distinguishable. Below are the same range of tones with noise added – they are no longer discernible as separate tones. Thus, to determine the tonal range of an image, it is necessary to take into account the amount of noise in the image.

As was discussed in part 1, the amount of noise is dependent on the exposure, since that determines the number of photons collected, which in turn determines the signal-to-noise ratio due to shot noise, which is the square root of the number

of photons per observed sample. So, as the exposure is greater, the signal-tonoise ratio is higher (meaning less noise), and a greater number of tones may be differentiated. The outcome of this is that the dynamic range does not by itself determine the available tonal range.

SAME DYNAMIC RANGE. **DIFFERENT TONAL RANGE**

To see why, examine the two images in Fig 3. Both have 8 stops of dynamic range - the largest signal is 256x the smallest. However, the level of the smallest signal is different. In Fig 3a, the camera – a Canon EOS 5D - has been set to ISO 100, at which setting the residual read noise is 32 electrons per pixel. Thus, the level set for the upper end of the dynamic range is 32x256, or 8,192 photoelectrons per pixel.

In fig 3b, the camera has been set to ISO 32,000, where the read noise is 4 electrons per pixel. The upper end here is 8x lower, or 1,024 electrons per pixel (note that to achieve the same dynamic range, the nominal ISO exposures have not been used; there are 3 stops between the exposures, not the 5 the ISO settings would indicate - using the camera in manual mode allows the exposure to be chosen at variance with the meter).

Looking at the images overall, the same features are visible in both the bright parts and the shadows, because the dynamic range is the same. Thus, in both, the shadows become featureless blackness. at the same level of darkness. However, looking at the crops from the two (above), it can be seen that the lower-exposure image (Fig 3b) is decidedly noisier at all brightness levels - there is even appreciable noise in the sky. This is to be expected, because lower exposure causes more noise,

regardless of the dynamic range.

It shouldn't, however, be thought that this means the high read noise of this camera is a good thing; it is the high exposure that has caused the lowering in noise and that could have been used even had the read noise been lower. The effect of lowering the read noise would be an increase in dynamic range, and in this case visibility of features in the shadows, rather than the 'plugged' appearance in these pictures.

The other lesson to be drawn is that it is the actual exposure that determines the top end of the dynamic range (and tonal range) rather than the ISO nominal exposure or the sensor's saturation exposure. In this case, the camera had capacity for at least 2 stops more exposure, and using those would have increased the available dynamic range, and the tonal range.

So, if noise and dynamic range are your criteria for image quality, the aim of exposure management must be to maximise exposure; that is, for a given light, use the longest shutter speed and largest aperture, and the result will be the best dynamic and tonal range achievable in those conditions with the camera.

Of course, there are limits to both shutter speed and aperture. The former is usually limited by the amount of motion blur that can be tolerated, caused by camera shake or subject movement. Aperture will be limited by depth of field requirements or a desire to use the lens near its peak performance. Either way, it is often the desire to take the picture you want that limits the image quality; less often is it is the limitations of the camera or the absolute dynamic range it can achieve. AP

Next month Professor Newman looks at the relationship between exposure and workflow



BOB NEWMAN originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won

innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.

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LEICA 7D - 21Dmm f4 VARIO ELMAR R	EXC++ £399.00
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LEICA MOTORWINDER AND STRAP FOR R6 etc	MINT BOXED £145.00
LEICA ANGLE FINDER R (14300)	MINT BDXED £99.00
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ZEISS 6 X 20 CDMPACT BINOS INDIVIDUAL FOCUSING	
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VOIGTLANDER BESSA R2 BODY OLIVE M MOUNTMINT-BOXED	£275.00
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VOIGTLANDER ANGLE FINDER + 15,21,25mm ADAPTORSMINT BOXED AS NEV	₹199.0
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ı	BRONICA ETRS COMPLETE WITH 75mm EII + 12D BACK	MINT- £195.0
ı	BRDNICA RF 45mm f4 ZENZANDN FOR 645 R/F + FINDE	RMINT CASED £399.0
ı	BRONICA 50mm f2.8 ZENZANON MC	
ı	BRONICA 150mm f3.5 ZENZANON PE	MINT-BOXED £159.0
ı	BRONICA 150mm f3.5 ZENZANON E MC	MINT BDXED £119.0
ı	BRONICA 150mm f3.5 ZENZANON E MC	MINT £99.0
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ı	BRONICA SQA + 80mm f2.8 S, PRISM FDR, BACK, GRIP .	
ı	BRONICA 65mm f4 ZENZANDN PS FDR SQ	MINT-CASED £145.0
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BRONICA 150mm f4 PS ZENZANON FOR SQ	MINT-CASED £145.00
BRONICA SQAI 120 MAGAZINE BACK	MINT- £49.00
BRONICA SQA/i/M POLARDID MAGAZINE BACK	MINT BOXED £69.00
BRDNICA SQAI/SQA/SQAM METERED AE PRISM	MINT- £119.00
BRONICA METEREO CHIMNEY FINOER	
BRONICA 135W BACK FDR SQ VERY RARE	
CONTAX MFB-2 POLAROID BACK FOR CONTAX 645	
FUJI GA645 Zi WITH 55mm - 90mm ZOOM LENS	
FUJI GW 67D MK III C/W 90mm f3.5 LENS	
MAMIYA RZ 67 PRO COMPLETE WITH LENS etc (V CLEAN).	
MAMIYA 150mm 14.5 + HOOO FOR MAMIYA 7/711	
MAMIYA 65mm 14 SEKDR Z LENS FOR RZ + HODD	
MAMIYA 65mm L f4 LENS FOR RZ	
MAMIYA 180mm F4.5 SEKDR Z W FOR RZ	
MAMIYA 250mm f4.5 LENS FOR RZ	
MAMIYA 150mm f3.5 A/F FOR 645 A/F	
MAMIYA 210mm f4 SEKDR C FDR 645	
MAMIYA 180mm F4.5 SEKOR FDR RB	
MAMIYA RZ 67 WINDER (POWER WINDER)	
MAMIYA RZ 67 PRO BACK	
MAMIYA RZ 67 PRO II BACK	
MAMIYA RZ 67 POLAROID BACK	
MAMIYA 220 BACK FDR RZ 67	
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PENTAX 55mm f2.B FOR PENTAX 645	
PENTAX 200mm F4 FDR PENTAX 67 + FILTER AND HODO .	
PENTAX 150mm f3.5 FOR PENTAX 645	
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ROLLEIFLEX SCHNEIDER 150mm 14.6 MAKRO FDR 6008	
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NIKDN F55 BODY	MINT-BDXED £39.0
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NIKDN 20mm t2.B A/F "D" + HODD	MINT £375.0
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NIKDN 24mm f2.B A/F	MINT BOXED £225.0
NIKDN 28mm f2.8 A/F	MINT £145.0
NIKON 28mm f2.8 A/F "D" NIKON 35mm f2.8 PC MANUAL LATEST WITH BLACK KNO	MINT £169.0
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NIKDN 85mm f2.B A/F "D" MICRO PC NIKKDR	MINT-BDXED £865.0
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NIKDN 300mm f4 "D" IF-ED AF-S (CURRENT LENS)	MINT-BOXED £845.0
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NIKDN 1D - 24mm f3.5/4.5 "G" DX ED AF-S	
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NIKON 17 - 55mm f2.8 f2.8 "G" IF-ED AF-S + HOOD	
NIKON 17 - 55mm f2.B f2.8 "G" IF-ED AF-S + H000	
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NIKON 1B - 55mm f3.5/5.6 "G" DX AF-S + FILTER SILVER	
NIKON 1B - 105mm DX IF ED AF-S VIBRATION REDUCTIO	
NIKON 1B - 200mm f3.5/5.6 "G" IF ED DX AF-S VIB REDI	
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NIKON 24 - 85mm f3.5/4.5 "G" IF ED AF-S	
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NIKON 35 - 70mm F3.5/4.5 A/F NIKKOR	
NIKON 35 - 80mm f4.5/5.6 A/F "D"	
NIKON 35 - 135mm f3.5/4.5 A/F ZOOM	MINT- £175.0
NIKDN 55 - 2D0mm f4.5/6 "G" DX I/F ED AF-S	MINT £145.0
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NIKON 7D - 210mm f4.5/5.6 A/F NIKKOR	
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NIKDN 80 - 400mm 14.5/5.6 A/F "D" VIBRATION REDUCTIONMINT-BDXED £799.00
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NIKON F2 S PHOTOMIC BODY BLACK
NIKDN F2 PHOTOMIC BODY CHRDMEMINT- £345.00
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NIKON 28mm 12.B AISMINT- £169.00 NIKDN 35mm 12.B PC MANUAL LATEST WITH BLACK KNDBMINT+HDDD £499.00
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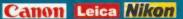
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CUSTOMER REVIEW: 650D + 18-55mm |S |

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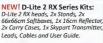
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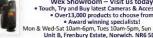
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More sizes in stock	from 24 to 86mml

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Similar to a UV filter, but with a pi to add a gentle warmth to your	nkish tinge photos.
52mm Skylight 55mm Skylight 58mm Skylight 62mm Skylight 67mm Skylight 77mm Skylight	£7.99 £8.99 £9.99 £10.99 £11.99 £13.99 £16.99
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52mm Circular Polarizing 55mm Circular Polarizing 55mm Circular Polarizing 62mm Circular Polarizing

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Available as ND4 (2 stop) and	ND8 (3 stop).
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62mm ND4 / ND8	£17.99
67mm ND4 / ND8	£22.99
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aguseo from a 2 stop to an 8 stop reduction.

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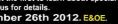
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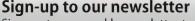
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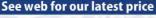


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3	Nikon D90 Body OnlyE+ / Mint- £349 -	£369
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3	Nikon D80 Body OnlyE+ / Mint- £149 -	£259
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9	Nikon D70 Body OnlyE+	£129
9	Nikon D60 Body Only	£179
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,	Nikon D7000 Rody Only F++	£510
	Nikon D5100 Rody only Mint-	£270
	NIKON D08 D09 * 800	C270
	Nikon D2100 Rody Only E + / Mint 2203	5200
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	Olympia FE Pady Only	213
	Olympus E2 Pody Only	CE 10
	Olympus Ed DOUY OllyE++ £499 -	2013
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,	Ulympus E1 Body UniyE+ / E++ £99 -	110
3	Ulympus E300 Body UniyE++	Elli
,	Panasonic L1 + 14-50mmE++	242
,	Panasonic L10 Body OnlyE++	£169
	Pentax K7 + 18-55mmE++	£479
,	Pentax K7 Body OnlyMint-	£429
,	Pentax K7 Body Only Mint- Pentax K-01 Body Only Mint- Pentax K-1 + 18-55mm E++	£369
ł	Pentax K-r + 18-55mmE++	£299
3	Pentax K200D + 18-55mm E++	£249
	Pentax K10D + 18-55mmMint-	£219
3	Pentax K10D Body + B-BG2 GripE+	£189
9	Pentax K100D Super + 18-55mmE++	£179
9	Samsung GX10 + 18-55mm E++	£169
3	Samsung GX1L + 18-55mm Mint-	£159
9	Samsung GX1S + 18-55mmF+ / Mint- £169 -	£199
9	Samsunn NX100 Case Mint	- 62
3	Sinma SD14 ± 18-50mm F±±	£24
	Pentax X(2000 + 18-55mm	£160
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9	Sony A380 Rody Only	£100
)	Sony A380 Body OnlyE+ Sony A100 + 18-70mmMint-	£160
9	Out viol + 10-10 minmille	410
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9	Sony A100 + 18-70mm	Mint- £169
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999	Olympus 12-60mm F2.8-4 SWD Olympus 14-42mm F3.5-5.6 Zuiko Panasonic 14-50mm F3.8-5.6 Asph D . Olympus 14-54mm F2.8-3.5 Zuiko	E++ £499 E++ £69
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HM 16/32 MagazineE+ / I	E++ 1148	- £22
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53ELX Chrome Body OnlyE++ / N	lint- £599) - £69
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E / Mint- C1 9/0 - C1 080
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21mm F4 Chrome + FinderE+ £1,199
24mm F2 0 Apply M Diock Mint C1 C00
24mm F2 0 Appli M Diack Chit F C1 000
3311111 F 1.4 DidUKE+ £1,299
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33mm F 2 ASpri Unrome 6 BHE++ £1,099
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DUMM F2 Close FocusE+ £499
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50mm F2 Rigid ChromeE+ £399
50mm F2.8 ElmarE+ £299
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50mm F3.5 Elmar E+ £299 75mm F2.5 Black 6 BIT E++ £929 30mm F2 Black Unused £1,099
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90mm F4 Elmar E39E+ / E++ £175 - £299
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135mm F4 Black F+ / F++ F449
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Super Body OnlyE- 645E CompleteE++	£24
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M645J CompleteE+ 35mm F3.5 NE+ / Mint- £199 -	£24
15mm E2 8 C Ac Soon / E + 670 -	£11
15mm F2.8 C	522
Comm E4 C Chiff E / E CO40	627
Semm E2 0 M	C10
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Sommi FZ.8 NVL Lear ShutterE++	224
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Omm F2.8 Leaf ShutterE+-	F 29
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105-210mm F4.5 C ULDAs Seen / E+ £99 -	£14
20mm F4 Macro AE++ 50mm F2.8 AE+ / E++ £199 -	£22
150mm F2.8 AE+ / E++ £199 -	£24
50mm F3.5 C	£11
150mm F3.5 NE+ / E++ £79	- £9
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300mm F5 6 C F+	£12
500mm F5.6 CE++	£29
Komura 2x ConverterE+ £30 [eleplus 2x ConverterE++ £35	- £3
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20 Insert F+ / F++ £9	- £1
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20 Super Man F-	£3
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220 Bro Mag Mint	. 75
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DAIO Strobe Bracket Unuse Unus	+ £2
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210mm F4 AF ULD	
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50mm F4.5 L + Finder		
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150mm F4.5 L E+ / E++ £3	99 - £449	9
210mm F8 L + Finder		
Finder 150/210 FV704E++ / Mint- £1	79 - £199	9
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ZE702 Polarising Filter	lint-£149	9

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180mm F4.5 C		
180mm F4.5 KL-A	E.	Mint. £100
250mm F4.5 KL-A	LT	F C160
250mm F4.5 C		E++ £109
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250mm F4.5 WE++ £199 - £	41
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1.4x ConverterE++ £199 - £	24
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F90 Rody Only	F_ £35 _ £60
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18mm F2.8 AFDE++ £69
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Sigma 105mm F2 8 FY DG Macro F:	Ţ	22/
Sigma 70-300mm F4-5.6 Apo Macro Super.E+ Sigma 70-300mm F4-5.6 DG Macro	Τ	63/
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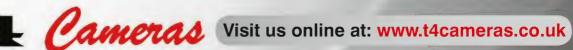


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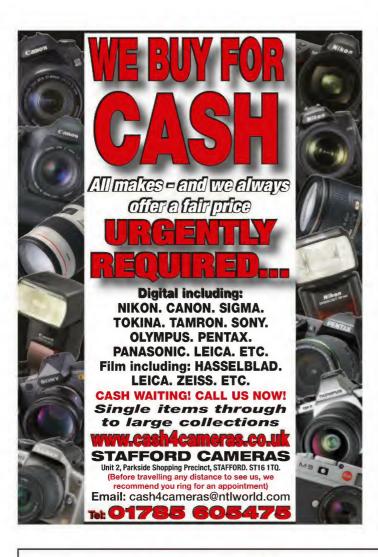
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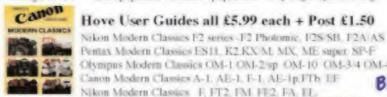
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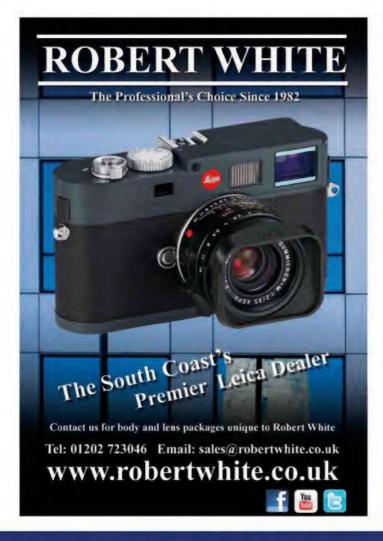


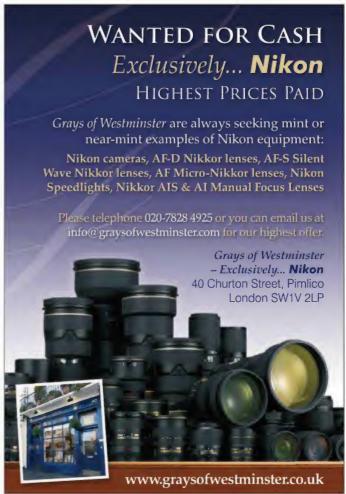


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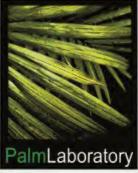
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ROGER HICKS

Do we need a Battersea Cameras Home for unloved and abandoned cameras? Apparently not, says Roger Hicks, as so many people provide a home for unwanted old cameras

'A toilet in the back

hygienic, but I'd still

thanks all the same'

rather have it indoors,

yard may be more

IT IS regrettable but true that cats and dogs, and indeed other pets, are abandoned by their owners. Alligators reputedly flourish in the sewers of New York, full-grown from baby alligators that were flushed down the toilets by their owners when they grew too big and too dangerous to be cute any more, although this may be urban legend. Then there are donkey sanctuaries.

Except perhaps when we contemplate fullgrown sewer-dwelling alligators, most of us tend to be pretty soft-hearted about these tragically abandoned animals. If they have big eyes and alluring expressions, we are even softer-hearted. We do not want to see them destroyed. Even if we cannot give them homes ourselves, we look approvingly upon those who do. We may slip a pound, or even a fiver, into the collection box of such estimable institutions as Battersea

The odd thing is, we may feel a kindred tenderness towards old cameras. Above all, we do not want to see them destroyed. Why else would we give house space to frankly worthless old rollfilm folders, let alone 9.5mm

Dogs & Cats Home.

movie cameras and Polaroids for which films are no longer available? As with many superficially silly questions, the more you think about it, the harder it is to find a single answer.

The simplest is history, or its twin sister nostalgia. We look back upon the past with a distinctly dichotomous gratitude. On the one hand, we are grateful that the past has brought us to the present, without, for example, nuclear annihilation. On the other, we are grateful that we don't have to live with the inconveniences of the past. A toilet in the back yard may be more hygienic, but I'd still rather have it indoors, thank you all the same. Come to that, try squinting through the viewfinders of most cameras of the 1930s, '40s, '50s and even '60s. Old cameras remind us of both the good and the bad of the past.

Second, many old cameras are still capable of delivering excellent results. There is a pleasure in extracting good pictures with a camera that others would reject as outmoded, in demonstrating that it really is the photographer, not the camera, that makes the picture. In one sense, the cheaper

the camera, the greater the pleasure.

Third, old cameras are often mechanical delights, beautiful pieces of machinery. Even if we do not take a single picture with them, we can admire the gleaming chrome, the elegantly embossed leather and the sparkling lens. We can cock the shutter and listen to its whirr when we release it, or revel in the smoothness of the focusing and the film advance.

Fourth, and more romantically, we can imagine what the camera has seen. I have pictures from my own infancy and childhood: a proud young woman holding her new-born baby (my mother and me), a small boy looking with some suspicion at another new-born baby (me, looking at my younger brother). I still have the camera that was used to take those pictures - a 620 Kodak box camera that my father bought in 1948. It's rusty now, and I remember

> the reason for that, too. In 1959, it was on the beach in Malta when the tide came in, and the salt water didn't do it any good. It went on working, though. I last put a film through it in about 1990. It can be a pleasant daydream to look at an old camera and imagine

its 'life'. What new motorcycles, new girlfriends, new wives, new babies has this Retina photographed? Was this Rolleiflex bought by a keen amateur, determined to create art with his photography? Or was it used in a professional studio? Or by an intrepid reporter? What did my 1936 Leica Illa see during the Second World War? Was it swapped for a pack of cigarettes by a soldier in Berlin when it was a decade old? Who knows?

This is why, I suspect, we don't need a Battersea Cameras Home. Most of the time, for most people, cameras have some value. They don't eat much and they don't usually make a mess on the carpet unless the batteries are very old indeed. They are, therefore, seldom abandoned. When I die - as we all do, sooner or later - I expect my cameras to be dispersed, some for use, some into collections, some, perhaps, as souvenirs of me. My executor might keep one or two, and sell the others. Then, their new buyers will look at them with nostalgia, and try to get pictures out of some of them, or just fondle and admire them. And perhaps they will wonder what their latest acquisition saw when it was younger. AP

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

Editorial

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